

Christmas at PoPS*



PoPS
1991

On behalf of all the 45,000 men and women of Northwest Airlines, it is our great privilege to be associated with the fine standards and tradition of the Boston Pops and its patrons.

We wish all of you a very wonderful Holiday Season and best wishes for a safe and Happy New Year.

Sincerely,

A handwritten signature in black ink, appearing to read "John H. Dasburg".

John H. Dasburg
President & CEO
Northwest Airlines



THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS

Conductor

HARRY ELLIS DICKSON

Associate Conductor

Laureate

RONALD L. FELDMAN

Assistant Conductor

First Violins

Tamara Smirnova-Šajfar
Leo L. Beranek Chair

Laura Park
Edward and Bertha C. Rose Chair
Bo Youp Hwang
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Alfred Schneider
Raymond Sird
Amnon Levy

Second Violins

Vyacheslav Uritsky
Ronald Knudsen
Leonard Moss
*Harvey Seigel
*Jerome Rosen
*Sheila Fiekowsky
Ronan Lefkowitz
+Nancy Bracken
*Jennie Shames
*Aza Raykhartsaum
*Valeria Vilker Kuchment
*Bonnie Bewick
*Tatiana Dimitriades
*James Cooke
+Joseph Conte
+Lisa Crockett
*Victor Romanul
#Daniel Banner
#Michael Rosenbloom
#Alexander Romanul
#Cynthia Cummings
#Paul MacDowell

Violas

Robert Barnes
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
*Rachel Fagerburg
*Edward Gazonleas
*Kazuko Matsusaka
+Anne Black
+Emily Bruell
+David Rubinstein

Cellos

Martha Babcock
Helene and Norman L. Cahns Chair
Sato Knudsen
Joel Moerschel
*Robert Ripley
Luis Leguia
*Ronald Feldman
*Jerome Patterson
*Owen Young
+David Finch
+Ronald Lowry

Basses

Lawrence Wolfe
Bela Wurtzler
John Salkowski
*James Orleans
*Todd Seeber
*John Stovall
+Barry Boettger
+Henry Peyrebrune

Flutes

Fenwick Smith
+Elinor Preble

Piccolo

Geralyn Coticone

Oboes

Keisuke Wakao
Wayne Rapier

English Horn

Laurence Thorstenberg

Clarinets

Thomas Martin
+William Wrzesien

Bass Clarinet

Craig Nordstrom

Bassoons

Richard Ranti
Roland Small

Contrabassoon

Richard Plaster

Horns

Richard Sebring
Daniel Katzen
Jay Wadenpfuhl
Jonathan Menkis
+Kevin Owen

Trumpets

Timothy Morrison
Peter Chapman
Thomas Rolfs
+Bruce Hall

Trombones

Norman Bolter
+Douglas Wright

Bass Trombone

Douglas Yeo

Tuba

Chester Schmitz

Timpani

Arthur Press

Percussion

Thomas Gauger
Frank Epstein
William Hudgins
Fred Buda

Rhythm Section

Bob Winter—piano
Fred Buda—drums

Harp

Ann Hobson Pilot

Organ

Berj Zamkochian

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Alfred Robison

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+On sabbatical

#Substituting

JOHN WILLIAMS

In January 1980 John Williams was named nineteenth conductor of the Boston Pops Orchestra since its founding in 1885. Mr. Williams was born in New York and moved to Los Angeles with his family in 1948. There he attended UCLA and studied composition privately with Mario Castelnuovo-Tedesco. After service in the Air Force, Mr. Williams returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in clubs and on recordings. Again Mr. Williams moved to Los Angeles, where he began his career in the film studios, working with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmys for his work.

John Williams has composed the music and served as music director for more than seventy films, including *Home Alone*, *Presumed Innocent*, *Stanley and Iris*, *Always*, *Born on the Fourth of July*, *Indiana Jones and the Last Crusade*, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *Indiana Jones and the Temple of Doom*, *Return of the Jedi*, *E.T. (the Extra-Terrestrial)*, *Raiders of the Lost Ark*, *The Empire Strikes Back*, *Superman*, *Close Encounters of the Third Kind*, *Star Wars*, *Jaws*, and *Goodbye, Mr. Chips*. He has received twenty-eight Academy Award nominations and has been awarded four Oscars and fifteen Grammies, as well as several gold and platinum records. His most recent Oscar was for Best Original Score for a Motion Picture, for *E.T.* In 1991 he received two Academy Award nominations, for the score to *Home Alone* and the song "Somewhere in My Memory" from that film. Among his most recent projects are the scores to Steven Spielberg's *Hook* and Oliver Stone's *JFK*.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and a flute concerto and violin concerto recorded by the London Symphony Orchestra. Recent works include the "Mission Theme" for NBC News, the Liberty Fanfare, composed for the rededication of the Statue of Liberty, "We're Lookin' Good!", composed for the Special Olympics in celebration of the 1987 International Summer Games, the theme for the 1988 Summer Olympics held in Seoul, Korea, and a clarinet concerto, which was performed at the 1991 Boston Pops concert at Tanglewood.

The soundtrack album to *Star Wars* has sold more than four million copies, more than any non-pop album in recording history. The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records. Many of Mr. Williams' film scores have been recorded, and his highly acclaimed albums with the Boston Pops Orchestra include *Pops in Space*, *Pops on the March*, *Aisle Seat*, *Pops Out of This World*, and *Boston Pops on Stage*, a collaboration with soprano Jessye Norman entitled *With a Song in My Heart*, a collection of favorite Americana entitled *America, the Dream Goes On*, *Bernstein by Boston*, *Swing, Swing, Swing*, *Pops in Love*, and *By Request . . .* featuring music of John Williams, Holst's *The Planets*, Digital Jukebox, *Pops Britannia*, featuring music of the British Isles, *Salute to Hollywood*, *Pops à la Russe*, an album of favorite Russian music, and an all-Gershwin album entitled *Pops by George*. John Williams and the Boston Pops Orchestra may also be heard in their first recording on the Sony Classical label, *Music of the Night*, an album of contemporary and classic show tunes, which was released in 1990. Also for Sony Classical, they have recorded a collection of favorite marches, entitled *I Love a Parade*, released last spring, and an album of John Williams' music for the films of Steven Spielberg entitled *The Spielberg/Williams Collaboration*, released in October. Scheduled for release in spring 1992 is an album of music by Aaron Copland and John Williams, which will feature Mr. Williams' "Celebrate Discovery!"



Candy Cane in Plastic
1985

Mr. Williams has led the Boston Pops Esplanade Orchestra on a United States tour in 1985 and on a tour of Japan in November 1987. He led the Boston Pops Orchestra on a tour of Japan in June of this year. Mr. Williams has also appeared as guest conductor with a number of major orchestras, including the London Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Denver Symphony, the Indianapolis Symphony, and the Los Angeles Philharmonic, with which he has appeared many times at the Hollywood Bowl. He holds honorary degrees from Berklee College of Music in Boston, Northeastern University, Tufts University, the University of South Carolina at Columbia, Boston University, the New England Conservatory of Music, and the University of Massachusetts at Boston.

HARRY ELLIS DICKSON



worried-looking
Victorian glass
bear



Crafts fair 1974

Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Youth Concerts, and music director of the Boston Classical Orchestra. He retired in 1987 from the Boston Symphony Orchestra's first violin section. A native of Cambridge, Massachusetts, Mr. Dickson is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik and later studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Active as a guest conductor, Mr. Dickson has conducted Pops concerts with many orchestras outside of Boston. In addition, he remains active as a conductor of the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra at Symphony Hall, on the Esplanade, and in other areas of New England.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government and was recently named an Overseer of the Boston Symphony Orchestra. In 1971 the National Conference of the Humanities presented him a Certificate of Honor, recognizing his distinguished contributions to the humanities, and Pi Lambda Theta, a national honor and professional association in education, awarded him the "Excellence in Education" Award. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991, Mayor Raymond L. Flynn dedicated "Harry Ellis Dickson Park" on Westland Avenue near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece. His latest honorary degrees were awarded in 1987 by Boston University, the New England Conservatory of Music, the Boston Conservatory, and Framingham State College.

An ardent collector of anecdotes about music and musicians, Mr. Dickson has incorporated many of them into his books, *Gentlemen, More Dolce Please!*, an entertaining view of music behind the scenes, and *Arthur Fiedler and the Boston Pops*. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor.

RONALD L. FELDMAN

Since joining the Boston Symphony Orchestra's cello section in 1967 at the age of nineteen, Ronald L. Feldman has received critical acclaim for a wide variety of musical achievements. Increasingly in demand as a conductor, Mr. Feldman was appointed Assistant Conductor of the Boston Pops Orchestra in 1989, having appeared as guest conductor with the ensemble for three consecutive seasons at Symphony Hall and in 1987 at Tanglewood. Mr. Feldman is currently conductor of the Boston new music ensemble Extension Works. Formerly music director and conductor of the Worcester Symphony Orchestra, Mr. Feldman was also music director and conductor for five seasons of the New England Philharmonic. In 1988 he and the New England Philharmonic were awarded the American Symphony Orchestra League's ASCAP Award for Adventuresome Programming of Contemporary Music. Mr. Feldman has been conductor of the Berkshire Symphony since the 1989-90 season. With that ensemble, he received his second ASCAP Award for Adventuresome Programming of Contemporary Music, for the 1990-91 season. Mr. Feldman's most recent guest conducting appearance was in the summer of 1991, when he made his debut with the St. Louis Symphony. He has also appeared as guest conductor with the Berkshire Symphony, the Pro Arte Chamber Orchestra, the Springfield Symphony, the MIT Experimental Studio, and the Albany Symphony.

Born in Brooklyn and a graduate of Boston University, Ronald L. Feldman has taught at Brown University and Brandeis University; he currently teaches at the Tanglewood Music Center and at the Boston Conservatory, where he is conductor of the orchestra and chairman of the string department.

TANGLEWOOD FESTIVAL CHORUS John Oliver, Conductor

The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center; the chorus celebrated its twentieth anniversary in April 1990. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, John Williams and the Boston Pops, and such prominent guest conductors as Bernard Haitink, Roger Norrington, and Simon Rattle. In addition, the chorus has collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings. The chorus' most recent release, on Philips, is Ravel's *Daphnis et Chloé*, with the Boston Symphony Orchestra under the direction of Bernard Haitink. They may also be heard on the Philips album "We Wish You a Merry Christmas" with John Williams and the Boston Pops Orchestra.

In addition to his work with the Tanglewood Festival Chorus, John Oliver is conductor of the MIT Chamber Chorus and MIT Concert Choir, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, which he founded in 1977. Mr. Oliver made his Boston Symphony conducting debut at Tanglewood in 1985.



card board star
with pasta & paint
1964

RONALD KNUDSEN



cerdmc 3ngel
circa 1945

A Boston Symphony Orchestra violinist since 1965, Ronald Knudsen has been music director and conductor of the Newton Symphony Orchestra since 1982; prior to that he was the Newton Symphony's concertmaster and associate conductor for three seasons. From 1970 until 1988 he was active with the Brockton Symphony Orchestra, first as concertmaster and associate conductor, and from 1983 to 1988 as music director/conductor. Before coming to Boston, Mr. Knudsen was a member of the Baltimore and Detroit symphony orchestras. He received his early musical training at the MacPhail School of Music in Minneapolis. From 1952 to 1959 he studied at the Peabody Conservatory of Music in Baltimore, where his violin teacher was William Kroll. While a student at Peabody, he also taught in the Preparatory Department. In 1958 he was a fellowship student at the Tanglewood Music Center, where he was concertmaster and soloist with the TMC Orchestra. Mr. Knudsen has been heard frequently as soloist and in chamber music recitals. He has been soloist with the Boston Pops Orchestra, the Newton Symphony, and the symphony orchestras of Brockton, Wellesley, and Worcester. For ten years he performed with the new music ensemble Collage, of which he was the original violinist. Mr. Knudsen was a founder in 1970 of the Curtisville Consortium, which gives chamber concerts each summer in Stockbridge, Massachusetts; he is currently music director of that ensemble. He is a former faculty member of the Boston University Tanglewood Institute and the All Newton Music School. During the 127th Worcester Music Festival he conducted the Worcester Symphony Orchestra with guest soloists Rudolf Nureyev and members of the Paris Opera ballet corps. In June 1990 he made his conducting debut with the Boston Pops Esplanade Orchestra in concerts featuring his son, BSO cellist Sato Knudsen, as soloist.

BACK BAY CHORALE

Beverly Taylor, Director

The Back Bay Chorale, founded in 1973 by Larry Hill, is an independent chorus of approximately 100 members. Presenting several concerts each year in the Boston area, the Chorale performs not only the standard masterworks of the choral literature, but also commissioned works and premieres of works by Boston-area composers. The Back Bay Chorale frequently performs with the Pro Arte Chamber Orchestra and has sung with John Williams and the Boston Pops Esplanade Orchestra. Conductor Beverly Taylor also directs the prize-winning Radcliffe Choral Society and the Harvard-Radcliffe Chorus. In addition, she is music director of the Boston Bar Association Orchestra and makes frequent guest conducting appearances with both orchestras and choruses, most recently leading the Vermont Symphony in Burlington, Barre, and Manchester.

**THE BOSTON POPS ORCHESTRA
THE BOSTON POPS ESPLANADE ORCHESTRA***

JOHN WILLIAMS, Conductor

Thursday evening, December 19, at 7:30
Friday evening, December 20, at 7:30
Sunday evening, December 22, at 7:30
Monday evening, December 23, at 7:30*

JOHN WILLIAMS conducting

Wednesday evening, December 18, at 7:30
Saturday afternoon, December 21, at 3:30
Monday afternoon, December 23, at 3:30

HARRY ELLIS DICKSON conducting

Friday afternoon, December 20, at 3:30
Saturday evening, December 21, at 7:30
Sunday afternoon, December 22, at 3:30

RONALD L. FELDMAN conducting

TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

NORTHWEST AIRLINES HOLIDAY POPS SERIES

Hallelujah Chorus from *Messiah*

Handel-Mozart

Polonaise from *Christmas Eve*

Rimsky-Korsakov

Gloria, from *Christmas Cantata*

Pinkham

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A project of the Boston Symphony Association of Volunteers.
All proceeds benefit the Boston Symphony Orchestra.





A Christmas Night Medley

Oh Christmas Tree (traditional German)—I Go to Bethlehem (trad. Czech)
Still, Still, Still (trad. Austrian)—From Heaven Above to
Earth I Come (Luther-Bach)—Fum, Fum, Fum (trad. Catalonian)—
Oh How Joyfully (Falk)—Oh Holy Night (Adam)—Oh Christmas Tree

arr. Morley

Troika, from *Lieutenant Kije*

Prokofiev

Star of Bethlehem, from *Home Alone*

Williams

Waltz of the Flowers, from *The Nutcracker*

Tchaikovsky

INTERMISSION

We Wish You a Merry Christmas

arr. Harris

Parade of the Wooden Soldiers, from *Chauve Souris*

Jessel-Gould

A Merry Little Sing-Along

arr. Reisman

Rudolph the Red-Nosed Reindeer—Have Yourself a Merry
Little Christmas—Let It Snow, Let It Snow, Let It Snow—
The Christmas Song—Winter Wonderland—Jingle Bells

For sing-along lyrics, please see page 13.

Three Christmas Favorites

Snow, Snow, Beautiful Snow
White Christmas
Sleigh Ride

Feller-Simeone
Berlin-Mason
Anderson

A Christmas Festival

arr. Anderson/Courage

Joy to the World—Deck the Halls—God Rest Ye Merry, Gentlemen—
Good King Wenceslas—Hark! the Herald Angels Sing—The First Noel—
Silent Night—Jingle Bells—O, Come All Ye Faithful

For notes on the program, please see page 10.

Stage decorations by Pauline Runkle, Floral Artistry, Manchester-by-the-Sea, Massachusetts.

Baldwin Piano

The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records.

NOTES ON THE PROGRAMS

In addition to traditional Christmas carols and more recent popular songs with a Christmas theme, the 1991 Christmas Pops concerts include both familiar and unfamiliar works by composers old and new. Here are notes on some of the different pieces to be heard at these concerts.

The best-known "Hallelujah" chorus ever written comes from *Messiah* of Handel (1685-1759), composed in 1741; oddly enough, the work took some years to achieve popularity in London, but eventually this chorus, with its flexible yet resilient alternation of long melodic phrases and short outbursts of "Hallelujah!", became one of the most frequently performed choral compositions in the world. Handel's oratorios were famous in England but largely unknown on the Continent until a musical diplomat, Baron Gottfried van Swieten, brought them back to Vienna and began arranging for performances there in the 1780s. He asked Mozart to arrange the orchestra part for modern use (since the Baroque continuo was no longer practiced). Mozart arranged several Handel oratorios for those revivals, enriching them with wonderful wind parts not in the original. In this year (and the month) commemorating the 200th anniversary of Mozart's death, his version of the "Hallelujah" Chorus will resound at Christmas Pops.

Operas, ballets, and films often have a Christmas theme. Nikolai Rimsky-Korsakov (1844-1908) is best known outside of Russia as a composer of purely orchestral music, but he also wrote a dozen operas, and these contain many wonderful orchestral interludes as well. *Christmas Eve*, composed in 1894-95, tells of wondrous and miraculous events that take place on the blessed night. The polonaise is one of the most familiar parts of the score. Sergei Prokofiev (1891-1953) composed the music for the 1933 film *Lieutenant Kije*, a satiric comedy set in the court of Tsar Paul I. One of the most popular segments of the score is a musical depiction of a ride in a troika, a sleigh drawn by three horses. "Star of Bethlehem," from *Home Alone*, draws upon John Williams' score for last year's hit film, which, in addition to energetic slapstick, evokes the longing for family togetherness at Christmas time. The ballet *The Nutcracker*, with its story of Christmas gifts and magical transformations, has become a seasonal tradition a century after Peter Ilyich Tchaikovsky (1840-93) composed it.

Boston's own Daniel Pinkham (b.1923) has composed widely in many genres, including two symphonies, but he is particularly known for his choral work, much of it intended for church use or church festivals. His practical sense has come from many years of experience as music director at King's Chapel, and he has also been on the faculty of the New England Conservatory since 1959. The *Christmas Cantata* (1958) for chorus and brass instruments is one of his most frequently performed pieces.

The Christmas carols Americans know best come from England and Germany, but the holiday is cele-

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Felt Wreath 1978



card board star
with pasta & paint
1964

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, Conductor

Friday evening, December 27, at 7:30
Sunday afternoon, December 29, at 3:30

HARRY ELLIS DICKSON conducting

Saturday evening, December 28, at 7:30
RONALD KNUDSEN conducting

NORTHWEST AIRLINES HOLIDAY POPS SERIES

Polonaise from <i>Christmas Eve</i>	Rimsky-Korsakov
Prelude to <i>Hansel and Gretel</i>	Humperdinck
Parade of the Wooden Soldiers, from <i>Chauve Souris</i>	Jessel-Gould
Carol of the Drum	Davis-Wright
March of the Toys, from <i>Babes in Toyland</i>	Herbert
Selections from <i>The Nutcracker</i>	Tchaikovsky
March—Dance of the Sugarplum Fairy—Russian Dance (Trepak)— Chinese Dance—Dance of the Toy Flutes—Waltz of the Flowers	

INTERMISSION

Presenting
THE BACK BAY CHORALE
Beverly Taylor, Director

Hallelujah Chorus from <i>Messiah</i>	Handel-Mozart
A Merry Little Sing-Along	arr. Reisman
Rudolph the Red-Nosed Reindeer—Have Yourself a Merry Little Christmas—Let It Snow, Let It Snow, Let It Snow— The Christmas Song—Winter Wonderland—Jingle Bells	
For sing-along lyrics, please see page 13.	
Three Christmas Favorites	
Snow, Snow, Beautiful Snow	Feller-Simeone
White Christmas	Berlin-Mason
Sleigh Ride	Anderson
<i>The Skaters</i> Waltz	Waldteufel
A Christmas Festival	arr. Anderson/Courage
Joy to the World—Deck the Halls—God Rest Ye Merry, Gentlemen— Good King Wenceslas—Hark! the Herald Angels Sing—The First Noel— Silent Night—Jingle Bells—O, Come All Ye Faithful	

Stage decorations by Pauline Runkle, Floral Artistry, Manchester-by-the-Sea, Massachusetts.

Baldwin Piano

The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records.

365.
Days of
Holidays

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A MERRY LITTLE SING-ALONG

RUDOLPH THE RED-NOSED REINDEER

Words and music by Johnny Marks

Rudolph, the red-nosed reindeer,
Had a very shiny nose,
And if you ever saw it,
You would even say it glows.
All of the other reindeer
Used to laugh and call him names.
They never let poor Rudolph
Join in any reindeer games.
Then one foggy Christmas Eve,
Santa came to say:
"Rudolph, with your nose so bright,
Won't you guide my sleigh tonight."
Then how the reindeer loved him,
As they shouted out with glee:
"Rudolph, the red-nosed reindeer,
You'll go down in history."

HAVE YOURSELF A MERRY LITTLE CHRISTMAS

Words and music by Hugh Martin and Ralph Blane

Have yourself a merry little Christmas, let your heart be light;
From now on, our troubles will be out of sight.
Have yourself a merry little Christmas, make the Yuletide gay;
From now on, our troubles will be miles away.
Here we are as in olden days,
Happy golden days of yore.
Faithful friends who are dear to us
Gather near to us once more.
Through the years we all will be together, if the Fates allow:
Hang a shining star upon the highest bough,
And have yourself a merry little Christmas now.

LET IT SNOW! LET IT SNOW! LET IT SNOW!

Words by Sammy Cahn Music by Jule Styne

Oh! the weather outside is frightful,
But the fire is so delightful,
And since we've no place to go,
Let it snow! Let it snow! Let it snow!
It doesn't show signs of stopping,
And I brought some corn for popping;
The lights are turned 'way down low.
Let it snow! Let it snow! Let it snow!
When we finally kiss goodnight,
How I'll hate going out in the storm!
But if you'll really hold me tight,
All the way home I'll be warm.
The fire is slowly dying,
And, my dear, we're still good-bye-ing,
But as long as you love me so.
Let it snow! Let it snow! Let it snow!

THE CHRISTMAS SONG

Words and music by Mel Tormé and Robert Wells

Chestnuts roasting on an open fire,
Jack Frost nipping at your nose,
Yuletide carols being sung by a choir,
And folks dressed up like Eskimos.
Ev'rybody knows a turkey and some mistletoe
Help to make the season bright.
Tiny tots with their eyes all a-glow
Will find it hard to sleep tonight.
They know that Santa's on his way,
He's loaded lots of toys and goodies on his sleigh.
And ev'ry mother's child is gonna spy
To see if reindeer really know how to fly.
And so I'm offering this simple phrase
To kids from one to ninety-two
Al-tho' it's been said many times, many ways:
Merry Christmas to you.

WINTER WONDERLAND

Words by Dick Smith Music by Felix Bernard

Sleigh-bells ring, are you list'nin'?
In the lane, snow is glist'nin'.
A beautiful sight, we're happy tonight,
Walkin' in a winter wonderland!
Gone away is the blue-bird,
Here to stay is a new bird.
He sings a love song, as we go along,
Walkin' in a winter wonderland!
In the meadow we can build a snowman,
Then pretend that he is Parson Brown:
He'll say, "Are you married?" We'll say, "No, man!"—
But you can do the job when you're in town"—
Later on, we'll conspire,
As we dream by the fire,
To face unafraid, the plans that we made,
Walkin' in a winter wonderland!

JINGLE BELLS

Words and music by J.S. Pierpont

Dashing thro' the snow, in a one-horse open sleigh.
O'er the fields we go, laughing all the way;
Bells on bob'tail ring, making spirits bright;
What fun it is to ride and sing
A sleigh-ing song to-night.—Oh!
Jingle bells, jingle bells, jingle all the way!
Oh what fun it is to ride
In a one-horse open sleigh—eigh!
Jingle bells, jingle bells, jingle all the way!
Oh what fun it is to ride
In a one-horse open sleigh.
Oh what fun it is to ride
In a one—horse—o—pen sleigh!



worried-looking
Victorian glass
bear

NOTES

continued from page 10

brated all over the world, and many other cultures have their own tradition of Christmas songs. Some of these have been arranged by Angela Morley in the "Christmas Night Medley."

Emil Waldteufel (1837-1915) was the French equivalent of Johann Strauss, composing elegant and charming waltzes of which *Les Patineurs* ("The Skaters") of 1882 is by far the most famous.

The German composer Englebert Humperdinck (1854-1921) was an ardent devotee of Wagner's music, and assisted him in preparations for the world premiere of *Parsifal*. Humperdinck went on to write operas himself, of which the most successful, by any measure, was based on the familiar fairy tale recounted by the Brothers Grimm of *Hansel and Gretel*. The opera combined fantasy and tunefulness with Wagnerian symphonic elaboration—an unlikely combination, but one that worked in this piece.

A popular element in many Christmas stories is that of toys coming to life, as they do in *The Nutcracker*. Early in this century, families went to see the Christmas show of America's greatest operetta composer, Victor Herbert (1859-1924), whose *Babes in Toyland* (1904) featured a wonderful march in which toy soldiers came to life and paraded, with stiff-legged gait, across the stage. The "Parade of the Wooden Soldiers" by Leon Jessel (1871-1942), a less familiar German composer of operettas and light music, evokes the same charming image.

—Steven Ledbetter

Harry Lipson and FolkTree ConcertMakers present...

TOM RUSH

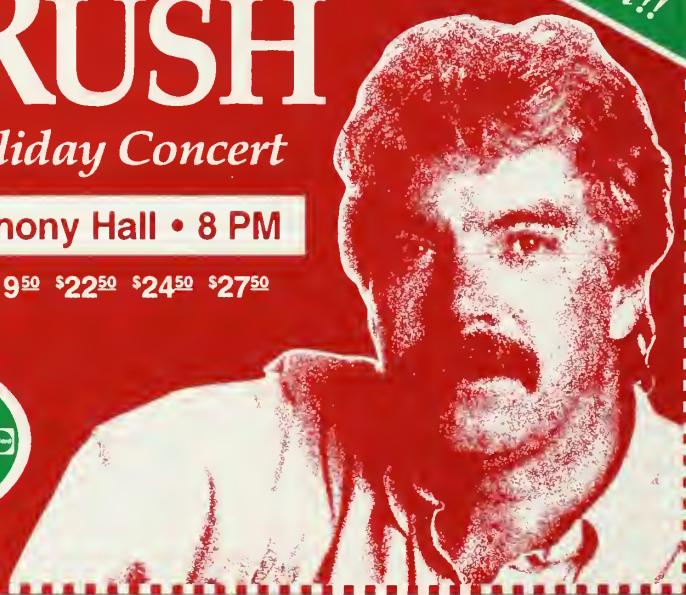
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Dec. 29 here at Symphony Hall • 8 PM

Pops Cabaret Seating • \$19⁵⁰ \$22⁵⁰ \$24⁵⁰ \$27⁵⁰



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THE BOX OFFICE is open from 10 a.m. to 6 p.m., Monday through Saturday, and through intermission on concert nights; on Sunday, the box office opens at 1 p.m. American Express, MasterCard, Visa, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "Symphony-Charge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m. There is a handling fee of \$2.00 for each ticket ordered by phone.

PLEASE NOTE: In consideration of our artists and patrons, late seating will take place only during the seating break approximately five minutes after the start of each performance.

SMOKING IS NOT PERMITTED in any part of the Symphony Hall auditorium or in the surrounding corridors. It is permitted only in the Hatch Room and in the main lobby on Massachusetts Avenue.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

WHEELCHAIR ACCESS to Symphony Hall is available via the Cohen Wing, at the West Entrance. Wheelchair-accessible restrooms are located in the main corridor of the West Entrance, and in the first-balcony passageway between Symphony Hall and the Cohen Wing.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, on both sides of the first balcony, and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, and on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom, and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. The BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance.

LOST AND FOUND is located at the switchboard near the main entrance.

WE WISH TO GIVE SPECIAL THANKS to the National Endowment for the Arts and the Massachusetts Cultural Council, a state agency, for their support of the Boston Symphony Orchestra and the Boston Pops.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance. A selection of Symphony Shop merchandise is also available outside the Cabot-Cahners Room in the Massachusetts Avenue corridor. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

The BSO and the Boston Symphony Association of Volunteers thank the BSAV Flower/Decorating Committee for the holiday decorations in the corridors, offices, and lounges of Symphony Hall, and acknowledge the generous support of Mahoney's Rocky Ledge Farm and Nursery, Winchester.



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**THE BOSTON POPS ESPLANADE ORCHESTRA
JOHN WILLIAMS, CONDUCTOR**

Tuesday evening, December 31, 1991, at 10:15

**HARRY ELLIS DICKSON conducting
RON DELLA CHIESA, host
DAN RADLER and SUZANNE HAMBY, dancers**

NORTHWEST AIRLINES HOLIDAY POPS SERIES

Entrance of the Gladiators

Fucik

Overture to *Orpheus in the Underworld*

Offenbach

Artist's Life Waltzes, Op. 316

Strauss

Ms. Hamby and Mr. Radler

Champagne Polka

Strauss

Jalousie

Gade

Ms. Hamby and Mr. Radler

Austrian Peasant Dances

Schönherr

Wedding Dance—Clog Dance—The Stomper—
Hog Dance—Two Step

INTERMISSION

Dancing Through the Years

arr. Hayman

Cakewalk—Charleston—Tango—Square Dance—
Waltz—Polka—Rhumba—Mexican Hat Dance—
Cha-Cha-Cha—Rock 'n' Roll

Opus One

Dorsey-Wilcox

Ms. Hamby and Mr. Radler

Begin the Beguine

Porter-May

Sing, Sing, Sing

Prima/Goodman-Hayman

Ms. Hamby and Mr. Radler

A Tribute to Glenn Miller

Hawkins-Hayman
Miller-Hayman
Garland-Hayman

Tuxedo Junction

Moonlight Serenade

In the Mood

Boogie-Woogie Bugle Boy

Raye/Prince-Hayman

Baldwin Piano

HARRY ELLIS DICKSON

Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Youth Concerts, and music director of the Boston Classical Orchestra. He retired in 1987 from the Boston Symphony Orchestra's first violin section. Active as a guest conductor, Mr. Dickson has conducted Pops concerts with many orchestras outside of Boston. In addition, he remains active as a conductor of the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra at Symphony Hall, on the Esplanade, and in other areas of New England.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government and was recently named an Overseer of the Boston Symphony Orchestra. In 1971 the National Conference of the Humanities presented him a Certificate of Honor, recognizing his distinguished contributions to the humanities, and Pi Lambda Theta, a national honor and professional association in education, awarded him the "Excellence in Education" Award. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991, Mayor Raymond L. Flynn dedicated "Harry Ellis Dickson Park" on Westland Avenue near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

An ardent collector of anecdotes about music and musicians, Mr. Dickson has incorporated many of them into his books, *Gentlemen, More Dolce Please!*, an entertaining view of music behind the scenes, and *Arthur Fiedler and the Boston Pops*. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor.

GUEST ARTISTS

In his fourteenth year as host of WGBH Radio's afternoon program *MusicAmerica*, **Ron Della Chiesa** made his on-air debut at the age of ten, as a guest on a children's program in his hometown of Quincy, Massachusetts. He graduated from Quincy High School and entered Boston University School of Public Communication, where he worked part-time on the university radio station, WBUR. After serving in the army reserves, Mr. Della Chiesa worked for Boston radio stations WBOS and WBCN (a classical music station at that time), and for two television stations, Channels 4 and 7. In 1960 he began his long association with public broadcasting, doing news and on-air booth work for WGBH-TV Channel 2 before moving to WGBH Radio full-time in 1969. He has hosted an all-night jazz program, *GBH After Hours*, and is a regular participant in the Channel 2 Auction. Over the years, Mr. Della Chiesa has expanded *MusicAmerica*'s format to include live performances and such special features as *At the Opera*, an exploration of the operatic world. He recently introduced *MusicAmerica Presents: Great Voices*, which showcases today's foremost singers as they "crossover" and perform selections from different music fields. Beginning with the 1991-92 season, Mr. Della Chiesa became the host of WGBH's broadcasts of the Friday-afternoon BSO concerts, which is preceded by *MusicAmerica Presents: The Boston Symphony Orchestra*, an hour-long program that includes features, interviews, and rare archival recordings of BSO performances. A recent recipient of the Distinguished Alumni Award from Boston University School of Public Communication, Ron Della Chiesa has been host for numerous musical events in the area, including several special "Swing" concerts with Harry Ellis Dickson and the Boston Pops.

Ballroom dancers **Dan Radler and Suzanne Hamby**, graduates of MIT and Brown University respectively, are ranked number one in North America in smooth dancing and number three in this country in Latin dancing as amateurs. They have represented the United States in three world championships and were invited to compete in seven foreign countries. As professionals, Mr. Radler and Ms. Hamby have made several television commercials and have appeared on such programs as *Evening Magazine*, *Good Day*, *Body-watch*, *Tango*, *One Norway Street*, the CBS Evening News, the U.S. National Grand Championships, and *Championship Ballroom Dancing* with Juliet Prowse and Rita Moreno. Grand Finalists at the U.S. Ballroom Championships five times, they have won the United States Rising Star title and have been finalists in every major ballroom championship in the United States and Canada. Among their many titles are U.S. Imperial Champions, Detroit International Ball Champions, Great Lakes Star Ball Champions, Boston Bicentennial Cup Champions, New England Imperial Champions, and North Star Ball Champions. They have been undefeated New England Professional Champions since 1984. In 1991 they were the top-ranked U.S. ballroom couple in the British Championships in Blackpool, England, the world's largest and most prestigious ballroom dance competition. Mr. Radler and Ms. Hamby are currently ranked number three in the United States and number one on the East Coast in the five smooth dances. They teach ballroom dancing at studios in Watertown and Framingham, Massachusetts. As teachers, they have received many awards, and their students include many local and national champions.

NOTES ON THE PROGRAM

ENTRANCE OF THE GLADIATORS, Opus 68

Julius Fučík (1872-1916)

Entrance of the Gladiators is one of those tunes that everyone knows without being able to give it a title; for years it has been one of the most popular of all marches used by circuses, so that it may be considered even the quintessential circus march. Fučík was a Czech musician who studied composition with Dvořák at the Prague Conservatory (he also studied violin and bassoon). He spent most of his professional career as a bandmaster in Zagreb, Sarajevo, Budapest, and Prague. He retired in 1913, married, and settled in Berlin, where he formed an orchestra and a music publishing firm, but his activities were cut short by the outbreak of war and the onset of cancer. He left nearly 300 dances, marches, and overtures, of which *Entrance of the Gladiators* is universally famous.

OVERTURE TO ORPHEUS IN THE UNDERWORLD

Jacques Offenbach (1819-80)

One of the greatest composers of light music of all time, Offenbach made his mark internationally with his first big operetta success, *Orpheus in the Underworld*, in 1858. The plot was a parody of the familiar myth (and of Gluck's classic operatic version) in which Orpheus descends to the realm of Pluto to recover his wife Eurydice; but in Offenbach, he does not go out of love for her—he has, in fact, grown rather tired of her. He is only goaded into making the attempt when Public Opinion explains that posterity expects this of him. Orpheus goes to Jupiter (who is trying to quell a riot among the Olympian deities fed up with a diet of nectar and ambrosia) for assistance; but Jupiter, that experienced seducer, is entranced by descriptions of Eurydice's beauty and determines to descend to the Underworld to investigate further. The rest of the gods go with him as a lark, and the action culminates in a rousing "galop infernal" now known to all the world as the can-can.

ARTIST'S LIFE WALTZES, Op. 316

Johann Strauss, Jr. (1825-99)

The waltz was the great dance craze of the nineteenth century, moving (like so many other popular dances over the years) from scandal to popularity to quaintness. At first fathers were horrified if their daughters dared to dance the waltz since it was regarded as unseemly, almost pornographic, for an unmarried man and woman to dance in a close embrace (in earlier social dances, only the hands touched). But the Congress of 1815, which brought heads of state from all over Europe to Vienna to determine the winners and losers in the Napoleonic Wars, made the waltz a craze that quickly spread all across the continent and, indeed, around the world. Many fine composers wrote many superb waltzes, but none came close to matching the prolific output and the extraordinary quality of Johann Strauss the younger, whose father (also Johann) had been one of the founders of the new musical craze. Johann junior wrote hundreds of waltzes and conducted them all over Europe and America. Each waltz had a characteristic title, which was easier to remember than an opus number, and which usually meant nothing in particular. *Künstlerleben* (*Artist's Life*) was composed in 1867 and was part of a high-water mark in Strauss's output, being preceded by *The Blue Danube* and followed quickly by *Tales from the Vienna Woods*. All of these are really strings of waltz tunes, providing the non-stop lilt of the dance over a series of contrasting melodies, followed by a vigorous coda.

BEGIN THE BEGUINE

Cole Porter (1891-1964)

Cole Porter wrote the 1935 show *Jubilee* while on a round-the-world sea voyage with his collaborator Moss Hart. While visiting the Dutch East Indies, he heard a native dance with a rhythm that fascinated him, and he used it as the basis of a song. But the song had such an unusual form—it is far longer than any other popular song of its era—that audiences had trouble catching on to it, and it made little impression in the show. Only when clarinetist and bandleader Artie Shaw insisted on recording it, simply because he happened to like it, did the tune take off; Shaw's record sold two million copies, and "Begin the Beguine" was on its way to becoming one of the most popular songs of all time.

SING, SING, SING

Louis Prima (1911-78)/Benny Goodman (1909-86)

New Orleans-born jazz trumpeter and vocalist Louis Prima worked mostly in New Orleans in the late '20s and early '30s, then led his own band in New York. One of his best-known creations, "Sing, Sing, Sing," was made even more popular in the version created by Benny Goodman for his famous Carnegie Hall concert—the first jazz concert ever given in that historic concert hall—in 1938. Because the famous recording made at that event has been a jazz favorite ever since, Goodman's additions to Prima's tune are now regarded as part of the piece, and that is how Dick Hyman has arranged it.

—Steven Ledbetter

THE BOSTON POPS ESPLANADE ORCHESTRA
JOHN WILLIAMS, CONDUCTOR

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Tamara Smirnova-Šajfar
Laura Park
Bo Youp Hwang
Gottfried Wilfinger
Freddy Ostrovsky
Raymond Sird
Si-Jing Huang
Joseph Conte
Victor Romanul
Michael Rosenbloom
John Williams
Maynard Goldman
Daniel Banner
Kristina Nilsson
Sandra Kott
Tison Street

Second Violins

Ronald Knudsen
Joseph McGauley
Dianne Pettipaw
Cynthia Cummings
Paul MacDowell
Clayton Hoener
James Orent
Gerald Mordis
Alexander Romanul
Colin Davis
Susan Shipley
Kay Knudsen

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Kenneth Stalberg
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Anne Black
Barbara Kroll
Susan Culpo
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Jerome Patterson
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Iva Milch

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English Horn

Laurence Thorstenberg

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William Wrzesien
Andre Lizotte

Bass Clarinet

Craig Nordstrom

Bassoons

Roland Small
Donald Bravo

Contrabassoon

Richard Plaster

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Charles Kavalovski
Richard Menaul
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Nona Gainsforth

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Bruce Hall
Thomas Rolfs
Thomas Smith

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Donald Sanders
Lawrence Isaacson
Mark Cantrell

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A Company Christmas at Pops

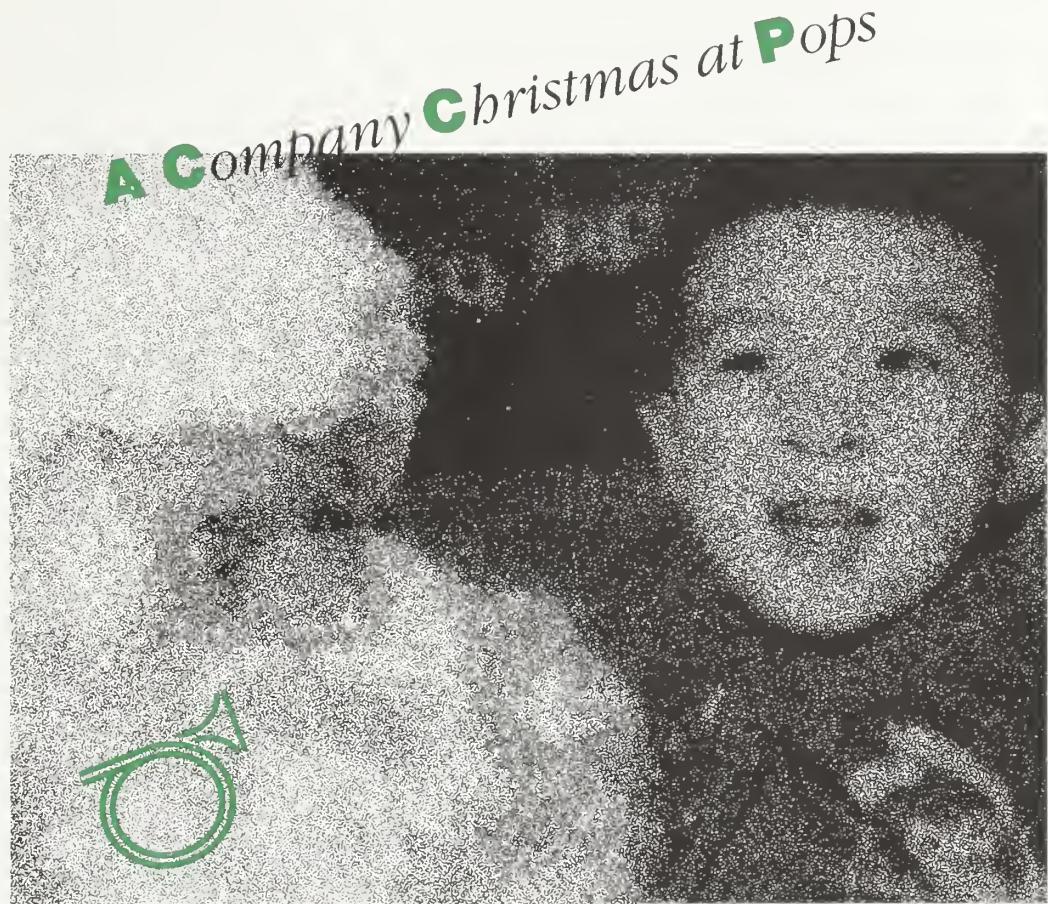


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December 17, 1991

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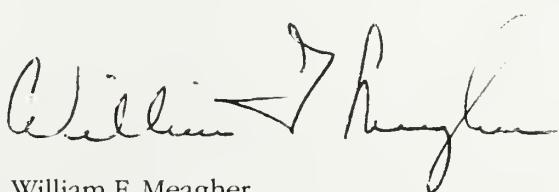
Holiday greetings and welcome to the eighth annual *A Company Christmas at Pops!*

This concert represents an extraordinary alliance of the greater Boston business community and the BSO. Through your enthusiastic and generous support, this annual event has become an essential source of funding which helps sustain the world-class stature of the Boston Symphony and Boston Pops orchestras.

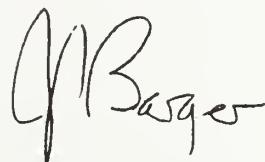
This evening, John Williams has planned a special Christmas program of traditional favorites and some wonderful surprises. Joining us as our special guests are 200 children and their chaperones from the Boston community, many of whom are entering Symphony Hall for the very first time. Earlier in the evening, the children enjoyed a festive dinner provided by Boston Chicken and a surprise visit from Santa, who presented each child with a gift certificate generously donated by TJX Companies, Inc.

Enjoy this gala event which has become a popular holiday tradition for more than 100 companies and their guests. We hope you will see some old friends, make a few new ones, and make plans for an early return to Symphony Hall!

Thank you so much for being a part of *A Company Christmas at Pops*.



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Children's P^{ro}gram 1991

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welcomes

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Big Sister Association of Boston
Ebenezer Baptist Church
Italian Home for Children
Maurice J. Tobin School
Nativity Prep School*

as our very special guests this evening

We also wish to express our deepest gratitude to the following
for their generous contributions to the Children's Program

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for providing the children's dinners
and
The TJX Companies, Inc.
for donating gift certificates to the children.

Big Brother Association of Boston

The Big Brother Association works with boys of all races who are in need of a positive long-term adult male relationship. Big Brother volunteers are assigned to work on a one-to-one basis with boys from low-income, female-headed households who are experiencing difficulties in school, at home, or in the community.

Big Sister Association of Greater Boston

Big Sister Association is dedicated to matching girls who could benefit from a special one-to-one relationship with caring adult volunteers. The Big Sister helps to develop the child's self-esteem and individual potential to succeed. Just knowing that her Big Sister cares can make a tremendous, positive impact on the child's life. Big Sisters are helping to change the world – one child at a time.

Ebenezer Baptist Church

Located in the South End, historic Ebenezer Baptist Church is celebrating its 120th year of worship. Offered to the children of this congregation and the community are Christian education classes, a children's choir, weekly tutorial classes, a summer vacation bible school, a music camp, Girl Scouting, a counseling and drug prevention program, and other special activities. One of the most important goals for the Ebenezer Church is to develop a solid youth resource center and afterschool program.

Italian Home for Children

The Italian Home for Children maintains as its primary service a non-profit, non-sectarian residential treatment facility licensed by the Commonwealth of Massachusetts to provide comprehensive service to emotionally disturbed boys and girls between the ages of 5 and 13. The Italian Home provides outreach to families and individuals, offers group psychotherapy and art therapy, and has regular therapists readily available. The primary goal of the Italian Home for Children is to reintegrate the children with their families, the community, and the public school system.

Maurice J. Tobin School Escuela Maurice J. Tobin

The Maurice J. Tobin is a Boston Public School located in Mission Hill, Roxbury. The Tobin has more than 500 students in Grades K-8 who participate in arts productions, schoolwide writing programs, a math and science through telecommunications project, and cross-age pairings of elementary and middle school students. The Tobin has on-site counseling and afterschool programs, a Family Literary Project, and partnerships with neighboring institutions.

Nativity Preparatory School A Jesuit Learning Center

Nativity Preparatory School is a Jesuit middle school dedicated to educating disadvantaged but highly motivated young men from the inner-city neighborhoods of Boston. Staffed entirely by full-time volunteers, Nativity Prep offers an academically challenging and highly structured program that includes a full-day schedule of classes, an evening study program, Saturday field trips, and a summer camp. The goals of the tuition-free school are to prepare its students for admission to quality high schools and to provide them with the encouragement, tutoring, and financial support to perform well at that level.

Business & Professional Leadership Association

Why The BSO Needs You

For more than a century, the Boston Symphony Orchestra has been performing to capacity audiences around the world. But regrettably, filling the concert hall cannot come close to meeting the financial needs of a world-class orchestra, especially in this time of ever-increasing expenses. That's why a group of local business leaders and the BSO formed the Business and Professional Leadership Association.

Today, this vital partnership generates more than 10% of the Orchestra's fixed operating costs annually. It helps to attract and retain the finest musicians and maintain Symphony Hall, one of the great concert halls of the world. Finally, it enables the BSO to sustain its high artistic standards while broadening its service to the Boston community through diverse educational and community outreach programs and free concerts on the Esplanade.

How Your Company Can Participate

Your company can become a member of the Business and Professional Leadership Association (BPLA) with a minimum gift of \$1,500 in support of one or more of the following programs:

- **GIVE TO THE BOSTON SYMPHONY BUSINESS FUND** and help provide essential operating support which directly impacts the BSO's ability to continue its Youth Concerts, community outreach and education programs, reaching more than 370,000 people annually. A gift of \$1,500 or more entitles your company to the many benefits available to members of the Business and Professional Leadership Association.
- **JOIN IN THE FUN AT PRESIDENTS AT POPS!** Inaugurated in 1982, Presidents at Pops raises more money for the BSO than any other single event. Each June representatives from more than 100 companies and their guests gather for this gala event, highlighted by a Boston Pops concert. This exclusive benefit performance is especially designed to entertain and salute the companies who support the BSO through their sponsorship in this event. In May, the chief executive of each sponsoring company is honored at the prestigious Leadership Dinner, and elegant dinner dance held on the floor of Symphony Hall.
- **CELEBRATE THE HOLIDAY SEASON AT A COMPANY CHRISTMAS AT POPS!** This unique and festive event is a popular tradition in the Boston area held exclusively for business leaders and their guests. More than 100 sponsoring companies entertain employees and guests at this special holiday performance by the Boston Pops Orchestra. In keeping with the spirit of the season, 200 underprivileged children from the Boston community are invited as guests for this memorable evening, which includes a surprise visit from Santa. Companies may purchase a sponsorship package that includes 16 tickets, cocktails, and a catered picnic supper.
- **BECOME A CONCERT SPONSOR:** Companies have the opportunity to name a BSO concert in Symphony Hall or at Tanglewood. Sponsor benefits include recognition on the concert program page, a full-page ad in the program book, twenty complimentary tickets, and the opportunity for a private reception. In addition, sponsoring companies receive recognition in the weekly BSO program books.

Board of Directors

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What Are The Benefits For Your Company?

With a contribution of \$1,500 or more to the BSO Business Fund, *Presidents at Pops*, or *A Company Christmas at Pops*, you will become a member of the Business and Professional Leadership Association. This membership entitles you to the following benefits:

PROGRAM RECOGNITION: Your company and senior executive will be listed in the BSO and Pops program book throughout the season, reaching a distinguished audience of more than 300,000 concertgoers.

BERANEK ROOM: This private patron's lounge provides a gracious setting for meeting and relaxing with friends and associates before concerts or during intermission. The Beranek Room is located off the corridor adjacent to First Balcony Left. Coffee, tea, and bar service is available, and a member's coat room is located nearby.

ADVANCE TICKET RESERVATIONS: Members will receive advance ticket order forms to purchase tickets for the sell-out Holiday and Tanglewood concerts before they are available to the public.

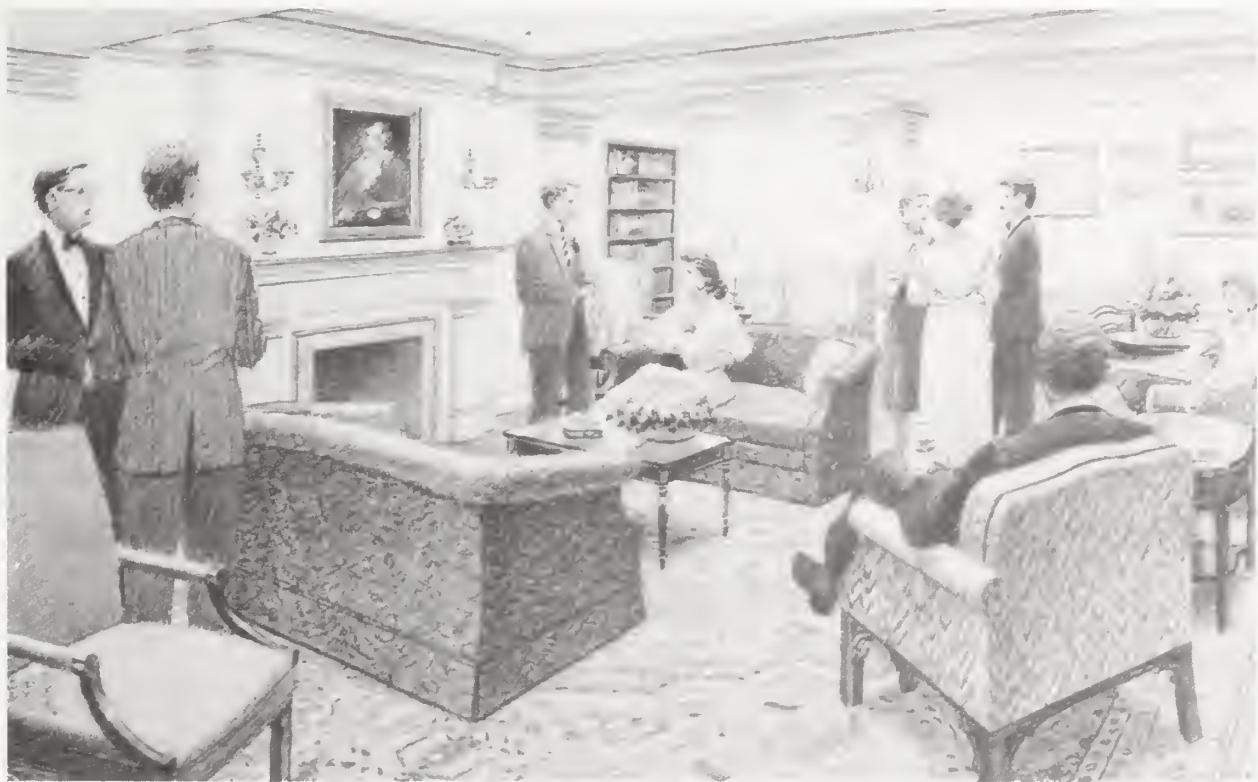
TICKET ASSISTANCE: Members may obtain concert tickets on short notice, depending upon availability, by calling the BSO Corporate Development Office at 617-638-9270.

CORPORATE CORNER AT POPS: Six choice tables at selected Pops concerts are reserved exclusively for Boston Business Fund donors of \$1,500 or more. Tables are sold at full price with the following exceptions:

1. A gift of \$2,500 to the BSO Business Fund entitles the donor to one table free of charge.
2. A gift of \$5,000 to the BSO Business Fund entitles the member to two tables free of charge.

Offered on a first-come, first-served basis, reservations should be made at least two weeks prior to the concert of your choice to assure the availability of tickets.

To find out more about how your company might benefit from membership in the BPLA, contact Peter Cerundolo, Director of Corporate Development, at (617) 638-9252.



Menu

December 17, 1991

Poached Salmon Mousse with Sauce Piquante

Roast Breast of Chicken
Dressed with Mangoes and Apricots

Semolina Pasta with Currants and Almonds

Cherry Tomatoes and
Marinated Green Bean Salad

Chocolate Buche de Noel

*Coffee is available during intermission.
At table locations, please ask your waitress.
Balcony coffee service is available in the Cabot-Cahners Room.*

A trash bag has been provided for your convenience
Please take your gift box home with you

*Ornament compliments of Ariadne Clifton Catering
Gift Bag compliments of Neiman Marcus and Gianni Versace Fragrances*



Acknowledgements

The “A Company Christmas at Pops” Committee would like to thank the following for their generous contributions to this evening’s holiday benefit performance.

Ariadne Clifton, Inc.

Arnold Fortuna Lane, Inc.

Boston Chicken

Boston Symphony Association of Volunteers

Fitch RichardsonSmith

Gianni Versace Fragrances

Neiman Marcus

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About The Pops



For the pleasure
of your company



CHILDREN'S PROGRAM

December 17, 1991

We would like to express our gratitude to the following individuals and corporations who have so generously contributed to the Children's Program by sponsoring one of the two hundred underprivileged children attending this evening's
"A Company Christmas at Pops."

CHILDREN'S PROGRAM INDIVIDUAL SPONSORS

Jeanne-Marie Boylan
Boston Sand and Gravel Company

Carl S. DuRei
Arthur Andersen & Co.

Gary D. Huneryager
Arthur Andersen & Co.

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Hale & Dorr

Dick Boyle
Andersen Consulting

Sarah Fuller
Decision Resources

Walter M. Laliberte
Andersen Consulting

Mr. & Mrs. Thomas J. Reilly
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Dean LeBaron
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William D. Green
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Mr. & Mrs. William F. Meagher
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A. W. Urquhart
New England Wooden Ware Corp.

Michael & Susan Devlin
Arthur Andersen & Co.

CHILDREN'S PROGRAM CORPORATE SPONSORS

Back Bay Hilton
Bank of Boston
BayBanks, Inc.
Boston Capital Partners
Boston Edison Company
Boston Marriott, Copley Place
Brigham and Women's Hospital
Bronner Slosberg Associates
Cambridge Reports/Research International
Copley Place
The Copley Plaza Hotel
Data General Corporation
DMC Services, Inc.
The Dowd Company
Dynatech Corporation

Eagle Tribune Printing/DBL Printers
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Filene's
Filene's Basement, Inc.
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The Time Inc. Magazine Company
Woodstock Corporation
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The Boston Pops

The promise of something new and exciting at Boston's Music Hall brought out a large crowd on July 11, 1885, none of whom could have guessed that they were present for what would become a national tradition. Boston, of all American cities, had a reputation of sobriety in matters musical – the notion of “good music” as “high art” was intimately bound up with the understanding that the music must be, above all, serious. What a surprise, then, to discover that Henry Lee Higginson, the founder in 1881 of the Boston Symphony Orchestra, proposed to establish in the summer “concerts of a lighter kind of music.”

Higginson's idea was inspired in part by his early experiences as a music student in Vienna, where he enjoyed the delights of Austrian concert gardens, which offered light music in the relaxed atmosphere of a cafe setting. He was also a realist with a strong desire to provide fuller employment for the members of the Boston Symphony Orchestra, who at the time worked only six months of the year.

When the dream was finally realized, it was a bold innovation. Billed as the “Promenade Concerts,” they combined light classical music, tunes from the current hits of the musical theater, and occasionally a novelty number designed largely to generate laughter with clever musical tricks. In addition, Music Hall was among the first public buildings lighted by electricity, and nowhere else in the city could music be heard in the same room where refreshments and light alcoholic beverages were being served. The highest social circles of Boston were present, and, at intermission, the audience enjoyed promenading to meet friends and sport the latest spring fashions. Allowing for some changes of taste over the course of a century, the early programs were remarkably similar to the Pops programs of today.

Throughout the orchestra's early history, almost all of the Pops conductors were drawn from the membership of the BSO. The principal exception was the first conductor, Adolf Neuendorff, a German-born musician who came to America in 1854 and studied music here. A prominent opera conductor, he had led the American premieres of Wagner's *Lobengrin* and *Die Walküre* and was an active composer of operettas for the German-language theater in New York. Several of the conductors were significant musical figures: Timothée Adamowski, a distinguished violinist and chamber musician; Max Zach, who later became conductor of the St. Louis Symphony Orchestra, and Gustav Strube, a prolific composer who heard fifteen of his orchestral works performed by the Boston Symphony Orchestra and later became the first conductor of the Baltimore Symphony Orchestra and director of the Peabody Conservatory in Baltimore. Often the conductorship was shared between two people during a season, which provided some variety in programming tastes and also encouraged concertgoers to attend more than once each year.

The new century dawned in Boston with a new name and a new home for the “Promenade Concerts.” The change came with the temporary move from Music Hall to Mechanics Hall while the Boston Symphony Orchestra's new home in Back Bay was still under construction. In 1900 the programs began carrying, for the first time, the punchy and by now commonly accepted term, the “Pops.” Now being frequently performed was a recent patriotic work by America's “March King,” John Philip Sousa, which in later decades was to become a celebrated Pops signature piece – “The Stars and Stripes Forever.”

The history of the Boston Pops Orchestra was for many years linked with the name of Arthur Fiedler, who in 1930 became the first American-born conductor put in charge of entertaining Pops audiences. Born in Boston, trained in Germany, Fiedler joined the Boston Symphony Orchestra in 1915 as a twenty-year-old violinist. He played both violin and viola under several Pops conductors, notably the Italians Agide Jacchia and Alfredo Casella. In order to develop his skills as a conductor, Fiedler formed the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. At the same time, his efforts to establish a series of free outdoor orchestral concerts resulted, in 1929, in the first Esplanade Concerts on the east bank of the Charles River. With Fiedler's appointment as eighteenth conductor of the Boston Pops the following year, the modern Pops was established. Fiedler took a strong interest in American music and young American soloists; he also emphasized popular contemporary compositions as well as light music of earlier days.

Fiedler's Esplanade concerts were eventually absorbed by the Boston Symphony Orchestra organization. Recordings, tours, and guest appearances made Fiedler and the Boston Pops Orchestra famous. One of their earliest releases, Jacob Gade's *Jalousie*, issued in 1935, became the first orchestral record ever to “go gold” by selling more than a million copies. *Jalousie* and Gershwin's *Rhapsody in Blue* launched the Boston Pops Orchestra as the most-recorded orchestra in the world.

The current series of live local Boston Pops radio broadcasts was initiated in 1952; as of 1962, syndicated Pops radio broadcasts have been heard nationally each week. Starting in 1969, the national public television program “Evening at Pops,” a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra, Inc., made the Pops familiar and welcome visitors to households all over the country and even beyond its borders.

Following Fiedler's death on July 10, 1979, Boston Pops Associate Conductor Harry Ellis Dickson led the orchestra until John Williams was appointed Conductor in January 1980. Mr. Williams has retained the format of the early Pops programs, with an opening third of light classical music, a middle third often featuring a classical or popular soloist, and a final portion of popular music, frequently drawn from theater or film scores.



Mr. Williams has broadened the Boston Pops repertory, maintained the popularity of "Evening at Pops," and led a series of best-selling recordings. The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records. Their highly acclaimed recordings include *Pops Out of This World*, *Pops in Space*, *Pops on the March*, *That's Entertainment (Pops on Broadway)*, *Pops Around the World*, *Aisle Seat, With a Song in My Heart*, *America, the Dream Goes On*, *Swing, Swing, Swing*, *Bernstein by Boston*, *Pops in Love, By Request . . .*, an album of music by John Williams, *The Planets*, *Digital Jukebox*, *Pops Britannia*, *Salute to Hollywood*, *Pops à la Russe*, an album of favorite Russian music, and an all-Gershwin album entitled *Pops by George*. The first recording by John Williams and the Boston Pops Orchestra on the Sony Classical label, *Music of the Night*, an album of contemporary and classic show tunes was released in 1990. Also for Sony Classical, they have recorded a collection of favorite marches, entitled *I Love a Parade*, and an album of John Williams' music for the films of Steven Spielberg, entitled *The Spielberg/Williams Collaboration*. Scheduled for release in spring 1992 is an

album of music by Aaron Copland and John Williams, which will feature Mr. Williams' "Celebrate Discovery!"

Pops concerts are performed by the Boston Pops Orchestra, which is composed of members of the Boston Symphony Orchestra (except for twelve of the principal players, who tour during the Pops season as the Boston Symphony Chamber Players), and by the Boston Pops Esplanade Orchestra, made up of other Boston-based musicians. Both the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra represent the city of Boston on tour. The Boston Pops Orchestra has appeared at the White House and at the Lincoln Memorial; Mr. Williams led the Boston Pops Orchestra on a tour of Japan in June 1990. The Boston Pops Esplanade Orchestra has made three tours of United States summer festivals and in November 1987 visited Japan with John Williams. The Boston Pops season begins immediately following the close of the Boston Symphony Orchestra's winter season, usually in early May, and continues through early July. There is an annual Christmas Pops series, and a New Year's Eve gala at Symphony Hall as well.

The Boston Pops Orchestra

JOHN WILLIAMS
Conductor

First Violins
 Tamara Smirnova-Šajfar
Leo L. Beranek Chair
 Laura Park
Eduard and Bertha C. Rose Chair
 Bo Youp Hwang
 Gottfried Wilfinger
 Fredy Ostrovsky
 Leo Panasevich
 Alfred Schneider
 Raymond Sird
 Amnon Levy

Second Violins
 Vyacheslav Uritsky
 Ronald Knudsen
 Leonard Moss
 *Harvey Seigel
 *Jerome Rosen
 *Sheila Fiekowsky
 Ronan Lefkowitz
 †Nancy Bracken
 *Jennie Shames
 *Aza Raykhtsaum
 *Valeria Vilker Kuchment
 *Bonnie Bewick
 *Tatiana Dimitriades
 *James Cooke
 †Joseph Conte
 †Lisa Crockett
 †Victor Romanul
 †Daniel Banner
 †Michael Rosenbloom
 †Alexander Romanul
 †Cynthia Cummings
 †Paul MacDowell

Violas
 Robert Barnes
 Joseph Pietropaoilo
 Michael Zaretsky
 Marc Jeanneret
 *Rachel Fagerburg
 *Edward Gazouleas
 †Kazuko Matsusaka
 †Anne Black
 †Emily Bruell
 †David Rubinstein

*Participating in a system of rotated seating within each string section

†On Sabbatical

‡Substituting

HARRY ELLIS DICKSON
Associate Conductor Laureate

Cellos
 Martha Babcock
Helene and Norman L. Cabner Chair
 Sato Knudsen
 Joel Moerschel
 *Robert Ripley
 Luis Leguía
 *Ronald Feldman
 *Jerome Patterson
 *Owen Young
 †David Finch
 †Ronald Lowry

Basses
 Lawrence Wolfe
 Bela Wurtzler
 John Salkowski
 *James Orleans
 *Todd Seeber
 *John Stovall
 †Barry Boettger
 †Henry Peyrebrune

Flutes
 Fenwick Smith
 †Elinor Preble
Piccolo
 Geralyn Coticone

Oboes
 Keisuke Wakao
 Wayne Rapier

English Horn
 Laurence Thorstenberg

Clarinets
 Thomas Martin
 †William Wrzesien

Bass Clarinet
 Craig Nordstrom

Bassoons
 Richard Ranti
 Roland Small

Contrabassoon
 Richard Plaster

RONALD L. FELDMAN
Assistant Conductor

Horns
 Richard Sebring
 Daniel Katzen
 Jay Wadenpfuhl
 Jonathan Menkis
 ‡Kevin Owen

Trumpets
 Timothy Morrison
 Peter Chapman
 Thomas Rolfs
 ‡Bruce Hall

Trombones
 Norman Bolter
 ‡Douglas Wright

Bass Trombone
 Douglas Yeo

Tuba
 Chester Schmitz

Timpani
 Arthur Press

Percussion
 Thomas Gauger
 Frank Epstein
 William Hudgins
 Fred Buda

Rhythm Section
 Bob Winter – *Piano*
 Fred Buda – *Drums*

Harp
 Ann Hobson Pilot

Organ
 Berj Zamkochian

Personnel Managers
 Lynn Larsen
 Harry Shapiro

Librarians
 Marshall Burlingame
 William Shisler
 James Harper

Stage Manager
 Alfred Robison



John Williams



In January 1980, John Williams was named nineteenth conductor of the Boston Pops Orchestra since its founding in 1885. Mr. Williams was born in New York and moved to Los Angeles with his family in 1948. There he attended UCLA and studied composition privately with Mario Castelnuovo-Tedesco. After service in the Air Force, Mr. Williams returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in clubs and on recordings. Again Mr. Williams moved to Los Angeles, where he began his career in the film studios, working with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmys for his work.

John Williams has composed the music and served as music director for more than seventy films, including *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, *Indiana Jones and the Last Crusade*, *Always*, *Stanley and Iris*, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *Indiana Jones and the Temple of Doom*, *Return of the Jedi*, *E.T. (the Extra-Terrestrial)*, *Raiders of the Lost Ark*, *The Empire Strikes Back*, *Superman*, *Close Encounters of the Third Kind*, *Star Wars*, *Jaws*, and *Goodbye, Mr. Chips*. He has received twenty-eight Academy Award nominations and has been awarded four Oscars and fifteen Grammies, as well as several gold and platinum records. His most recent Oscar was for Best Original Score for a Motion Picture, for *E.T.* In 1991 he received two Academy Award nominations, for the score to *Home Alone* and

the song "Somewhere in My Memory" from that film. Among his most recent projects are the scores to Steven Spielberg's *Hook*, a sequel to *Peter Pan* starring Robin Williams and Dustin Hoffman, and Oliver Stone's *JFK*.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and a flute concerto and violin concerto recorded by the London Symphony Orchestra. Recent works include the "Mission Theme" for NBC News, the Liberty Fanfare, composed for the rededication of the Statue of Liberty, "We're Lookin' Good!", composed for the Special Olympics in celebration of the 1987 International Summer Games, the theme for the 1988 Summer Olympics held in Seoul, Korea, and a clarinet concerto, which was performed at the 1991 Boston Pops concert at Tanglewood.

The soundtrack album to *Star Wars* has sold more than four million copies, more than any non-pop album in recording history. The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records. Many of Mr. Williams' film scores have been recorded, and his highly acclaimed albums with the Boston Pops Orchestra include *Pops Out of This World*, *Pops in Space*, *Pops on the March*, *That's Entertainment (Pops on Broadway)*, *Pops Around the World*, *Aisle Seat*, a collaboration with soprano Jessye Norman entitled *With a Song in My Heart*, a collection of favorite Americana entitled *America, the Dream Goes On*, *Swing, Swing, Swing*, *Bernstein by Boston*, *Pops in Love, By Request . . .*, an album of music by John Williams, Holst's *The Planets*, *Digital Jukebox*, *Pops Britannia*, *Salute to Hollywood*, *Pops à la Russe*, an album of favorite Russian music, and an all-Gershwin album entitled *Pops by George*. The first recording by John Williams and the Boston Pops Orchestra on the Sony Classical label, *Music of the Night*, an album of contemporary and classic show tunes which was released in 1990. Also for Sony Classical, they have recorded a collection of favorite marches, entitled *I Love a Parade*, released last spring, and an album of John Williams' music for the films of Steven Spielberg entitled *The Spielberg/Williams Collaboration*, released in October. Scheduled for release in spring 1992 is an album of music by Aaron Copland and John Williams, which will feature Mr. Williams' "Celebrate Discovery!"

Mr. Williams has led the Boston Pops Esplanade Orchestra on United States tours in 1985 and 1989, and on a tour of Japan in November 1987. He led the Boston Pops Orchestra on a tour of Japan in June 1990. Mr. Williams has also appeared as guest conductor with a number of major orchestras, including the London Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Denver Symphony, the Indianapolis Symphony, and the Los Angeles Philharmonic, with which he has appeared many times at the Hollywood Bowl. He holds honorary degrees from Berklee College of Music in Boston, Northeastern University, Tufts University, the University of South Carolina at Columbia, Boston University, the New England Conservatory of Music, and the University of Massachusetts at Boston.

The Boston Pops Orchestra Conductors

A history of the Boston Pops Orchestra shows many changes in conductors, two or three often dividing a season. Adolf Neuendorff, who later became conductor of the Metropolitan Opera, conducted the first "Pops" concert on July 11, 1885, when the Boston Symphony Orchestra was four years old. The first concerts were called "Promenade Concerts," after the old London concerts.

Music Hall

1885	Adolf Neuendorff
1886	John C. Mullaly
1887	Adolf Neuendorff Wilhelm Rietzel
1888	Franz Kneisel Adolf Neuendorff
1889	Adolf Neuendorff
1890	(There were no Pops in this year)
1891	Timothée Adamowski Eugen Gruenberg
1892	Timothée Adamowski
1893	
1894	
1895	Antonio de Novellis
1896	Max Zach
1897	Max Zach Leo Schulz
1898	Max Zach Gustav Strube
1899	Max Zach

Mechanics Hall

1900	Max Zuch Gustav Strube
------	---------------------------

Symphony Hall

1901	Max Zach, Gustav Strube
1902	
1903	Timothée Adamowski
1904	

1905	Timothée Adamowski Gustav Strube
1906	Timothée Adamowski Max Zach
1907	Gustav Strube
1908	Gustav Strube Arthur Kautzenbach
1909	Gustav Strube Arthur Kautzenbach André Maquierre
1910	Gustav Strube, André Maquierre
1911	
1912	
1913	Otto Urack André Maquierre
1914	Clement Lenom
1915	André Maquierre Ernst Schmidt
1916	Ernst Schmidt Clement Lenom André Maquierre; autumn season, Josef Pasternack
1917	André Maquierre
1918-1926	Agide Jacchia
1927-1929	Alfredo Casella
1930-1979	Arthur Fiedler
Since January 1980	John Williams



Tonight's Program



Program

THE BOSTON POPS ORCHESTRA
JOHN WILLIAMS, *Conductor*

TANGLEWOOD FESTIVAL CHORUS
JOHN OLIVER, *Conductor*

A COMPANY CHRISTMAS AT POPS
Tuesday evening, December 17, 1991, at 8:00

Hallelujah Chorus from <i>Messiah</i>	Handel-Mozart
Polonaise from <i>Christmas Eve</i>	Rimsky-Korsakov
Gloria, from <i>Christmas Cantata</i>	Pinkham
A Christmas Night Medley	arr. Morley
Oh Christmas Tree (traditional German) – I Go to Bethlehem (trad. Czech) –	
Still, Still, Still (trad. Austrian) – From Heaven Above to Earth I Come (Luther-Bach) –	
Fum, Fum, Fum (trad. Catalonian) – Oh How Joyfully (Falk) – Oh Holy Night (Adam) –	
Oh Christmas Tree	
Troika, from <i>Lieutenant Kije</i>	Prokofiev
Star of Bethlehem, from <i>Home Alone</i>	Williams
Waltz of the Flowers, from <i>The Nutcracker</i>	Tchaikovsky

INTERMISSION

We Wish You a Merry Christmas	arr. Harris
A Merry Little Sing-Along	arr. Reisman
Rudolph the Red-Nosed Reindeer – Have Yourself a Merry Little Christmas –	
Let It Snow, Let It Snow, Let It Snow – The Christmas Song –	
Winter Wonderland – Jingle Bells	
For sing-along lyrics, please see page 25.	
Sleigh Ride	Anderson
Hark! The Herald Angels Sing	Mendelssohn
THE COMPANY CHRISTMAS BELL RINGERS	
A Visit from Saint Nicholas	arr. Reisman
(<i>'Twas the Night Before Christmas</i>)	
Story by Clement C. Moore	
JOHN KENNETH GALBRAITH, narrator	
A Christmas Festival	arr. Anderson/Courage
Joy to the World – Deck the Halls – God Rest Ye Merry, Gentlemen –	
Good King Wenceslas – Hark! The Herald Angels Sing – The First Noel –	
Silent Night – Jingle Bells – O, Come All Ye Faithful	

Baldwin Piano
The Boston Pops Orchestra and John Williams may be heard on
Sony Classical and Philips Records.



The Tanglewood Festival Chorus



John Oliver, conductor

The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center; the chorus celebrated its twentieth anniversary in April 1990. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus

is made up of members who donate their services, performing in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, John Williams and the Boston Pops, and such prominent guest conductors as Bernard Haitink, Roger Norrington, and Simon Rattle. The chorus has also collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, beginning with Berlioz's *The Damnation of Faust* for Deutsche Grammophon, a 1975 Grammy nominee for Best Choral Performance. An album of *a cappella* twentieth-century American music recorded at the invitation of Deutsche Grammophon was a 1979 Grammy nominee. Recordings with Seiji Ozawa and the Boston Symphony Orchestra currently available on compact disc include Strauss's *Elektra*, Mahler's Second and Eighth symphonies, and Schoenberg's *Gurrelieder*, on Philips; Beethoven's Choral Fantasy with Rudolf Serkin, on Telarc; Poulenc's *Gloria* and *Stabat mater* with Kathleen Battle, on Deutsche Grammophon; and Debussy's *La Damoiselle élue* with Frederica von Stade, on CBS Masterworks. The chorus's most recent release, on Philips, is Ravel's *Daphnis et Chloé*, with the Boston Symphony Orchestra under Bernard Haitink's direction. They may also be heard on the Philips album "We Wish You a Merry Christmas" with John Williams and the Boston Pops Orchestra. In June 1989 the Tanglewood Festival Chorus helped close a month-long International Choral Festival based in Toronto, performing music by Tallis, Ives, Brahms, and Gabrieli under John Oliver's direction and participating in the festival's closing performance, the Verdi *Requiem* with the Toronto Symphony under the direction of Charles Dutoit.

In addition to his work with the Tanglewood Festival Chorus, John Oliver is conductor of the MIT Chamber Chorus and MIT Concert Choir, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, which he founded in 1977. Mr. Oliver made his Boston Symphony conducting debut at Tanglewood in 1985.

The Ashmont Boys' Choir

The Ashmont Boys' Choir, under the direction of Joseph and Phoebe Payne, is a 25-member boys' choir, the only choir of its type in the Episcopal Diocese of Massachusetts. Members range in age from 6 to 14 and rehearse three times a week, learning the great choral masters – Mozart, Palestrina, Bach and Britten. The group performs the church service at All Saints Episcopal Church, Ashmont, every Sunday. Two of the choir alumni are Jon and Jordan Knight of New Kids on

the Block, and the entire choir was invited to perform last year, with the New Kids at concerts in Foxboro.

Since 1983, the group has been directed by organist and harpsichordist Joseph Payne, who frequently performs in Scandinavia and England and has made more than 20 recordings of organ and harpsichord music. Phoebe Payne is a music teacher in the Boston public schools, a concert cellist, and an attorney.

"A Company Christmas at Pops"
December 17, 1991

The Company Christmas Bell Ringers

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The Bells of Boston

Faneuil Hall Marketplace's resident handbell ensemble, the "Bells of Boston," has revitalized the New England tradition of handbell ringing, founded in this country in 1923 by Margaret Schurcliff of Boston. The 1991 "Bells of Boston" features twenty-four players – eighteen handbell ringers and a six-member women's chorus. The bell ringers, most of whom are students at the Boston Conservatory, the New England Conservatory of Music, and Berklee College of Music, play two to four handbells each, for a total of sixty-one bells with a range

of five octaves. They perform using the extended arm technique, in which players "flick" their wrists to produce a controlled, accurate tone from each bell. Irwin Gelber, "Bells of Boston" conductor of two years, is Director of Special Programs and a member of the piano faculty at the Boston Conservatory. A graduate of the Juilliard School of Music and a Fulbright Scholar, he has pursued a career as a piano soloist, recitalist, chamber musician, and teacher, in this country and in Europe.

John Kenneth Galbraith

Born in Canada and now the Paul M. Warburg Professor of Economics Emeritus at Harvard, John Kenneth Galbraith is the author of numerous nonfiction books on economics and history and three novels. The recipient of many national and international honors,

including the Medal of Freedom, he was the World War II "price czar" and in the 1960s our Ambassador to India. Most important, as he says, has been his effort to be a good citizen of Cambridge and Boston for the last fifty-seven years.

Mary Ann Bozzuti

In recent months the talents of soprano Mary Ann Bozzuti have been featured in a variety of operatic and concert settings throughout New England. A Metropolitan National Council Regional finalist, Ms. Bozzuti studied with Phyllis Curtin at Boston University's Graduate School for the Arts and was a Vocal Fellow at the Tanglewood Music Center in 1990 and 1991. Among her honors are the Esther B. and Samuel S. Kahn Career Entry Award from Boston University and the Barbara and Stanley Richman Memorial Award from

the Opera Theatre of Saint Louis. She appeared in a number of major roles with the Opera Institute of Boston University, and in 1990 created the role of The Soprano in the world premiere of Gerald Busby's *Orpheus in Love*, which she performed in Boston, New York and Moscow. In the spring of this year, Mary Ann Bozzuti made an unexpected and acclaimed debut with the Opera Theatre of Saint Louis, when, on some twenty minutes notice, she stood in for an ailing colleague in the role of Tatiana in *Eugene Onegin*.

Notes on the Program

In addition to traditional Christmas carols and more recent popular songs with a Christmas theme, the 1991 Christmas Pops concerts include both familiar and unfamiliar works by composers old and new. Here are notes on some of the different pieces to be heard at these concerts.

The best-known "Hallelujah" chorus ever written comes from *Messiah* of George Frideric Handel (1685-1759), composed in 1741; oddly enough, the work took some years to achieve popularity in London, but eventually this chorus, with its flexible yet resilient alternation of long melodic phrases and short outbursts of "Hallelujah!", became one of the most frequently performed choral compositions in the world. Handel's oratorios were famous in England but largely unknown on the Continent until a musical diplomat, Baron Gottfried van Swieten, brought them back to Vienna and began arranging for performances there in the 1780s. He asked Mozart to arrange the orchestra part for modern use (since the Baroque continuo was no longer practiced). Mozart arranged several Handel oratorios for those revivals, enriching them with wonderful wind parts not in the originals. In this year (and the month) commemorating the 200th anniversary of Mozart's death, his version of the "Hallelujah" Chorus will resound at Christmas Pops.

Operas, ballets, and films often have a Christmas theme. Nikolai Rimsky-Korsakov (1844-1908) is best known outside of Russia as a composer of purely orchestral music, but he also wrote a dozen operas, and these contain many wonderful orchestral interludes as well. *Christmas Eve*, composed in 1894-95, tells of

wondrous and miraculous events that take place on the blessed night. The polonaise is one of the most familiar parts of the score. Sergei Prokofiev (1891-1953) composed the music for the 1933 film *Lieutenant Kije*, a satiric comedy set in the court of Tsar Paul I. One of the most popular segments of the score is a musical depiction of a ride in a troika, a sleigh drawn by three horses. "Star of Bethlehem," from *Home Alone*, draws upon John Williams' score for last year's hit film, which, in addition to energetic slapstick, evokes the longing for family togetherness at Christmas time. The ballet *The Nutcracker*, with its story of Christmas gifts and magical transformations, has become a seasonal tradition a century after Peter Ilyich Tchaikovsky (1840-93) composed it. The brilliant "Waltz of the Flowers" brings the ballet to a whirling climax.

Boston's own Daniel Pinkham (b.1923) has composed widely in many genres, including two symphonies, but he is particularly known for his choral work, much of it intended for church use or church festivals. His practical sense has come from many years of experience as music director at King's Chapel; he has also been on the faculty of the New England Conservatory since 1959. The *Christmas Cantata* (1958) for chorus and brass instruments is one of his most frequently performed pieces.

The Christmas carols Americans know best come from England and Germany, but the holiday is celebrated all over the world, and many other cultures have their own tradition of Christmas songs. Some of these have been arranged by Angela Morley in the "Christmas Night Medley."

— Steven Ledbetter

A Merry Little Sing-along

RUDOLPH THE RED-NOSED REINDEER

Words and music by Johnny Marks

Rudolph, the red-nosed reindeer,
Had a very shiny nose,
And if you ever saw it,
You would even say it glows.

All of the other reindeer
Used to laugh and call him names.
They never let poor Rudolph
Join in any reindeer games.

Then one foggy Christmas Eve,
Santa came to say:
"Rudolph, with your nose so bright,
Won't you guide my sleigh tonight."

Then how the reindeer loved him,
As they shouted out with glee:
"Rudolph, the red-nosed reindeer,
You'll go down in history."

HAVE YOURSELF A MERRY LITTLE CHRISTMAS

Words and music by Hugh Martin and Ralph Blane

Have yourself a merry little Christmas, let your heart
be light;
From now on, our troubles will be out of sight.
Have yourself a merry little Christmas, make the
Yuletide gay;
From now on, our troubles will be miles away.
Here we are as in olden days,
Happy golden days of yore.
Faithful friends who are dear to us
Gather near to us once more.

Through the years we all will be together, if the
Fates allow;
Hang a shining star upon the highest bough,
And have yourself a merry little Christmas now.

LET IT SNOW! LET IT SNOW! LET IT SNOW!

Words by Sammy Cahn Music by Jule Styne

Oh! the weather outside is frightful,
But the fire is so delightful,
And since we've no place to go,
Let it snow! Let it snow! Let it snow!

It doesn't show signs of stopping,
And I brought some corn for popping;
The lights are turned 'way down low.
Let it snow! Let it snow! Let it snow!

When we finally kiss goodnight,
How I'll hate going out in the storm!
But if you'll really hold me tight,
All the way home I'll be warm.

The fire is slowly dying,
And, my dear, we're still good-bye-ing,
But as long as you love me so,
Let it snow! Let it snow! Let it snow!

THE CHRISTMAS SONG

Words and music by Mel Tormé and Robert Wells

Chestnuts roasting on an open fire,
Jack Frost nipping at your nose,
Yuletide carols being sung by a choir,
And folks dressed up like Eskimos.

Ev'rybody knows a turkey and some mistletoe
Help to make the season bright,
Tiny tots with their eyes all a-glow
Will find it hard to sleep tonight.

They know that Santa's on his way,
He's loaded lots of toys and goodies on his sleigh.
And ev'ry mother's child is gonna spy
To see if reindeer really know how to fly.

And so I'm offering this simple phrase
To kids from one to ninety-two
Al-tho' it's been said many times, many ways:
Merry Christmas to you.

WINTER WONDERLAND

Words by Dick Smith Music by Felix Bernard

Sleigh-bells ring, are you list'nin?
In the lane, snow is glist'nin?
A beautiful sight, we're happy tonight,
Walkin' in a winter wonderland!

Gone away is the blue-bird,
Here to stay is a new bird,
He sings a love song, as we go along,
Walkin' in a winter wonderland!

In the meadow we can build a snowman,
Then pretend that he is Parson Brown:
He'll say, "Are you married?" We'll say, "No, man!
But you can do the job when you're in town" –
Later on, we'll conspire,
As we dream by the fire,
To face unafraid, the plans that we made,
Walkin' in a winter wonderland!

JINGLE BELLS

Words and music by J.S. Pierpont

Dashing tho' the snow, in a one-horse open sleigh,
O'er the fields we go, laughing all the way;
Bells on bob'tail ring, making spirits bright;
What fun it is to ride and sing
A sleigh-ing song to-night. – Oh!

Jingle bells, jingle bells, jingle all the way!
Oh what fun it is to ride
In a one-horse open sleigh-eigh!
Jingle bells, jingle bells, jingle all the way!
Oh what fun it is to ride
In a one-horse open sleigh.

Oh what fun it is to ride
In a one-horse-o-pen sleigh!

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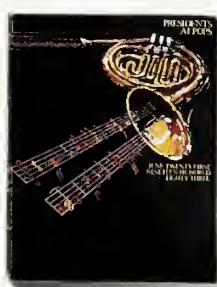
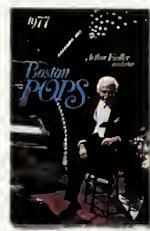
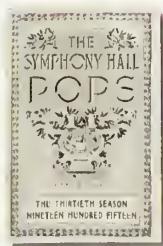
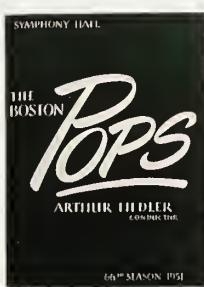
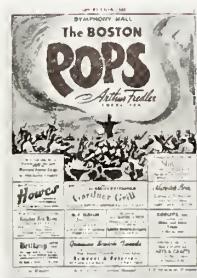
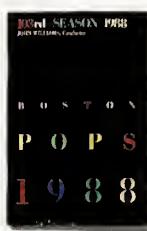
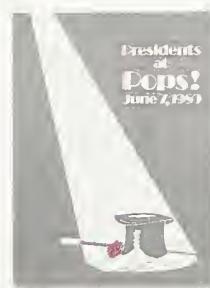
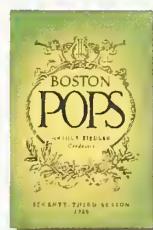
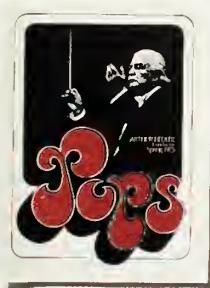
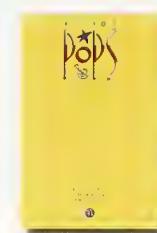
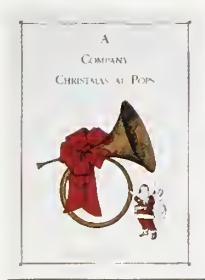
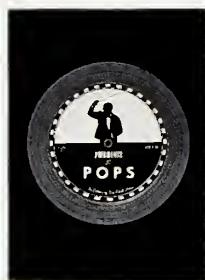
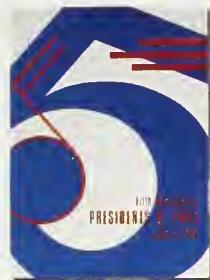
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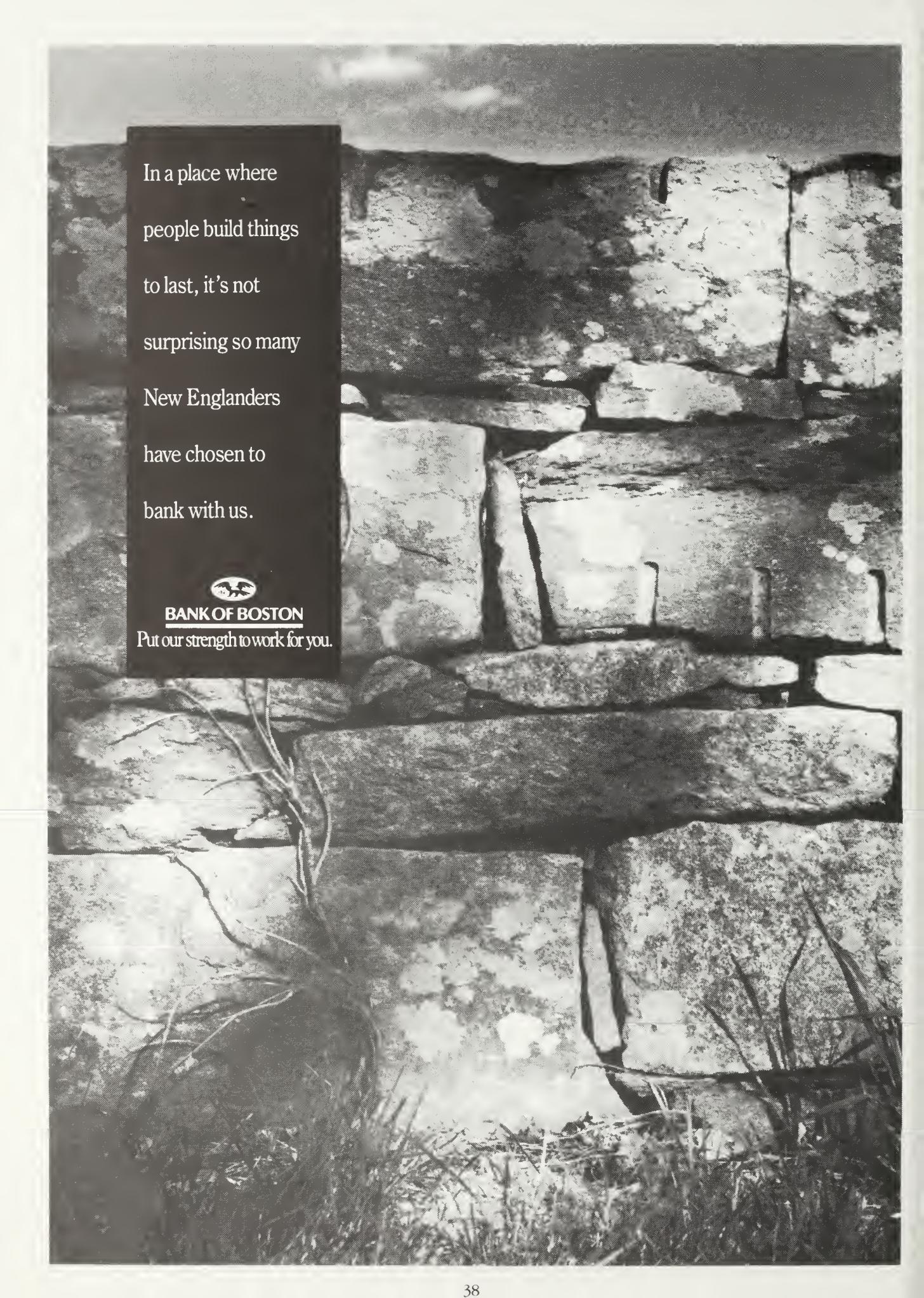
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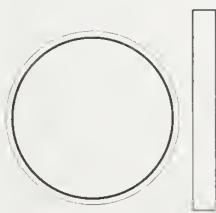


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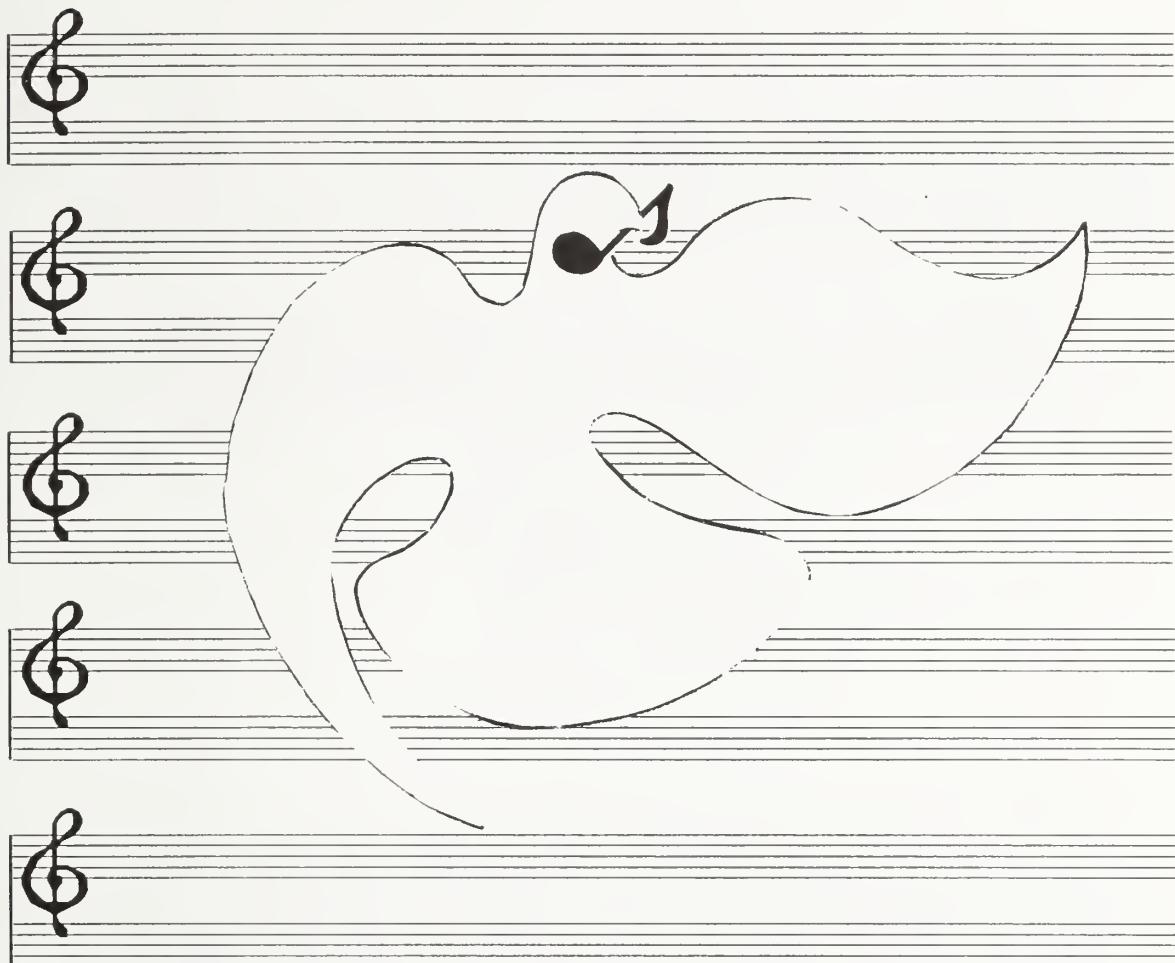
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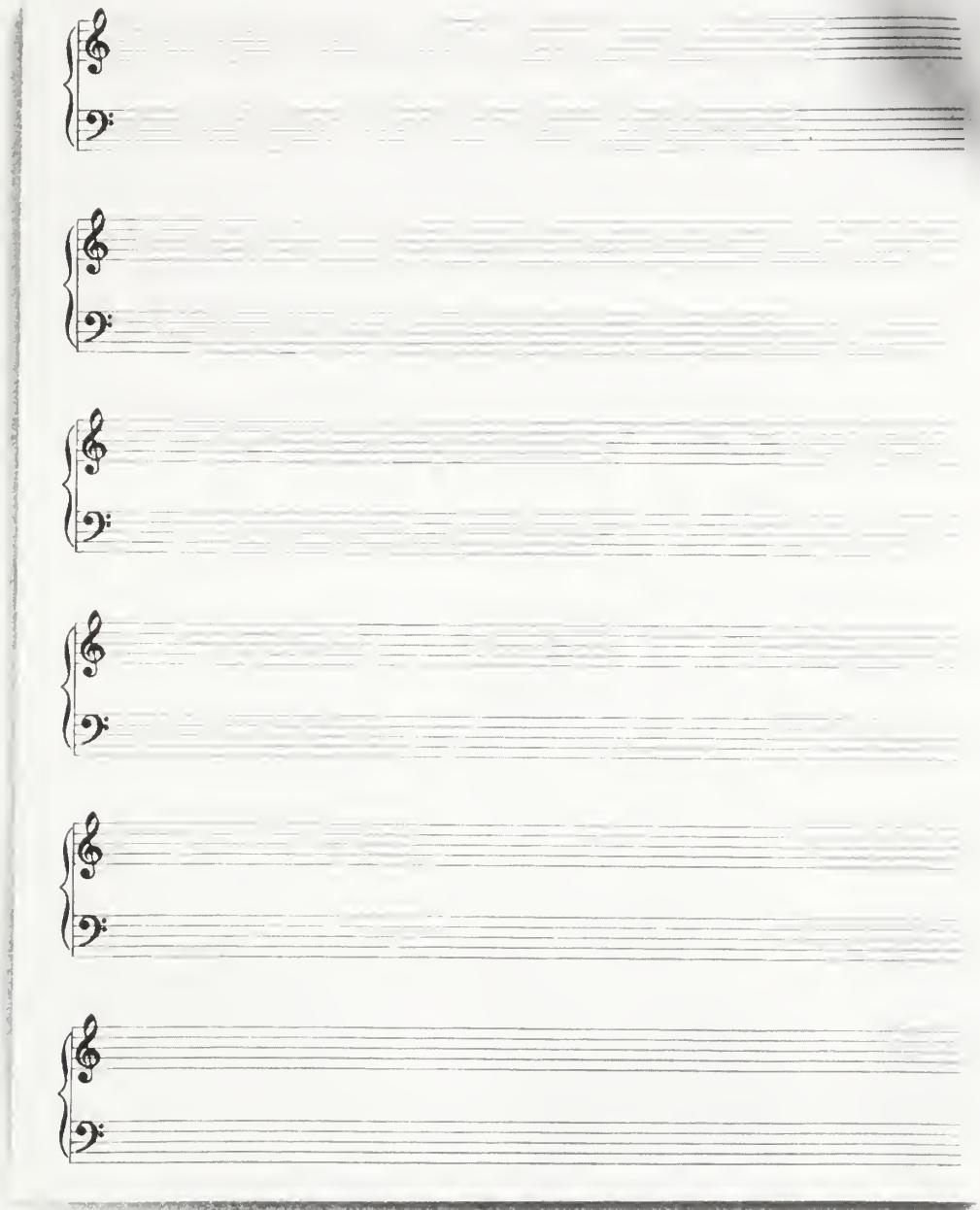
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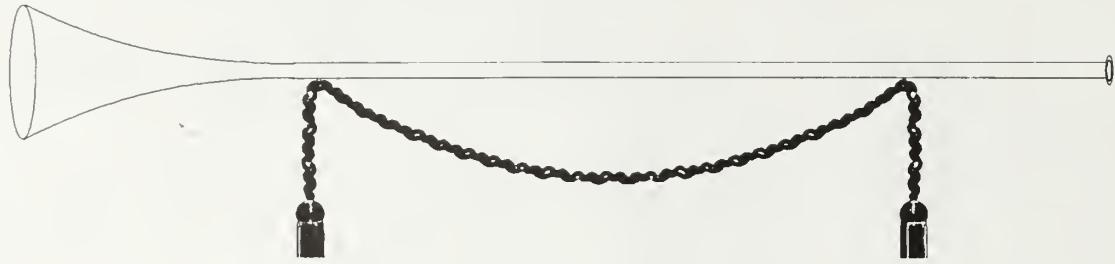
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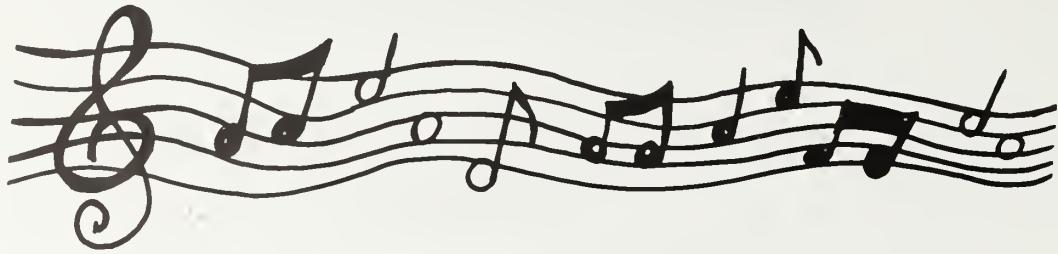
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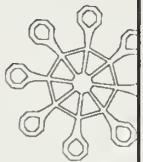
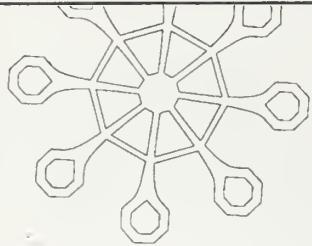
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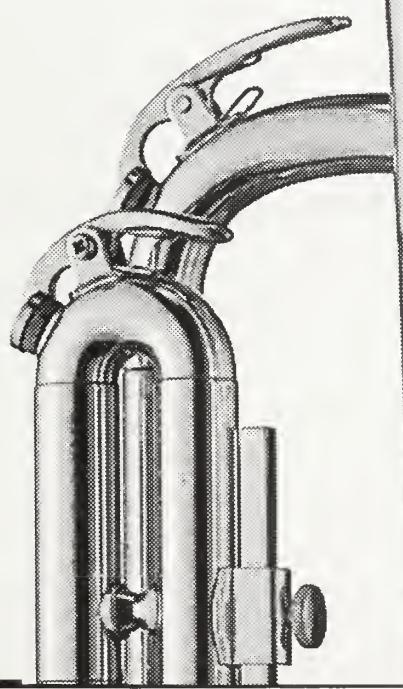
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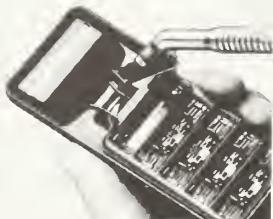
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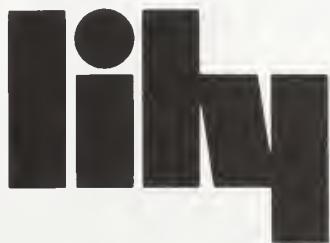
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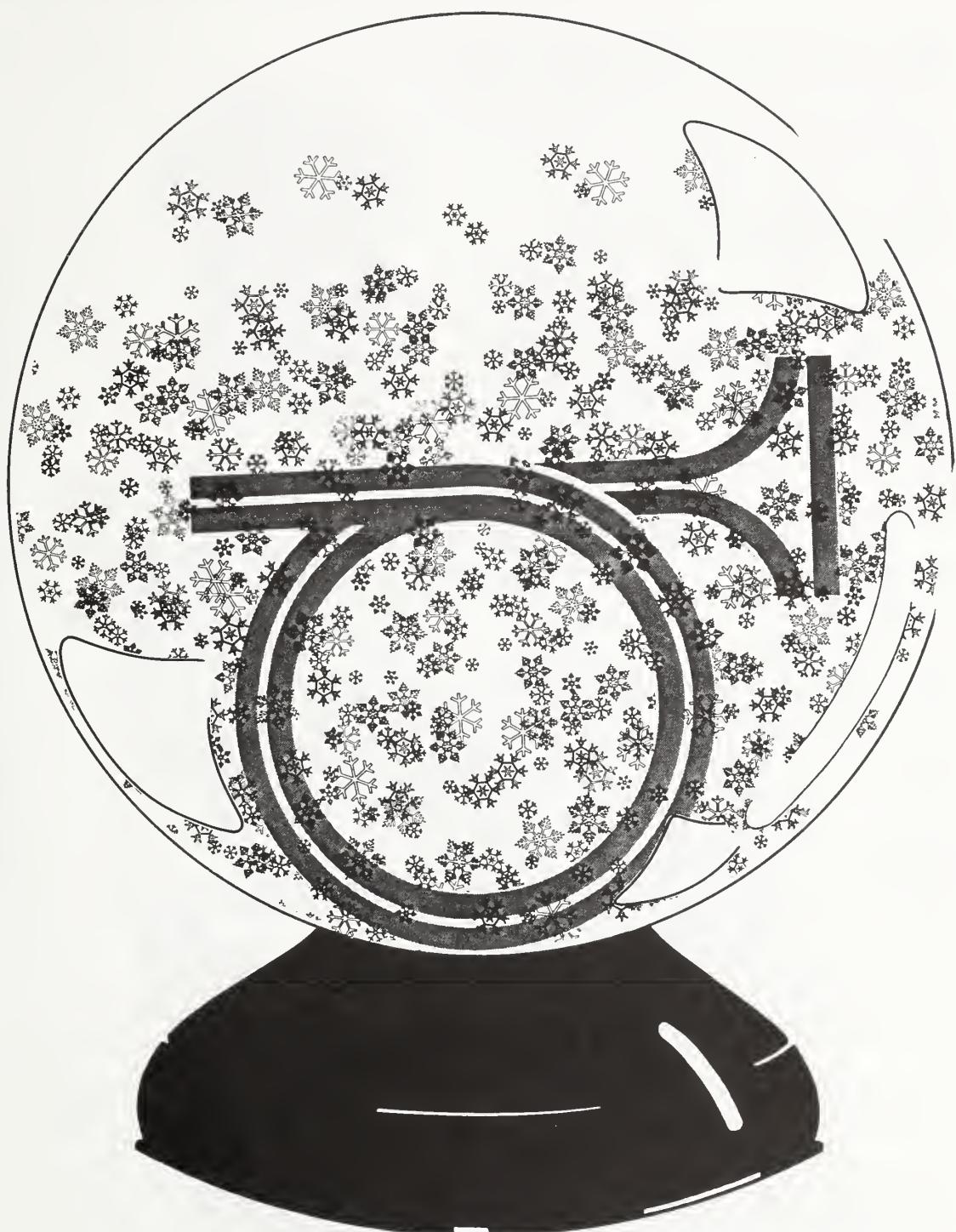
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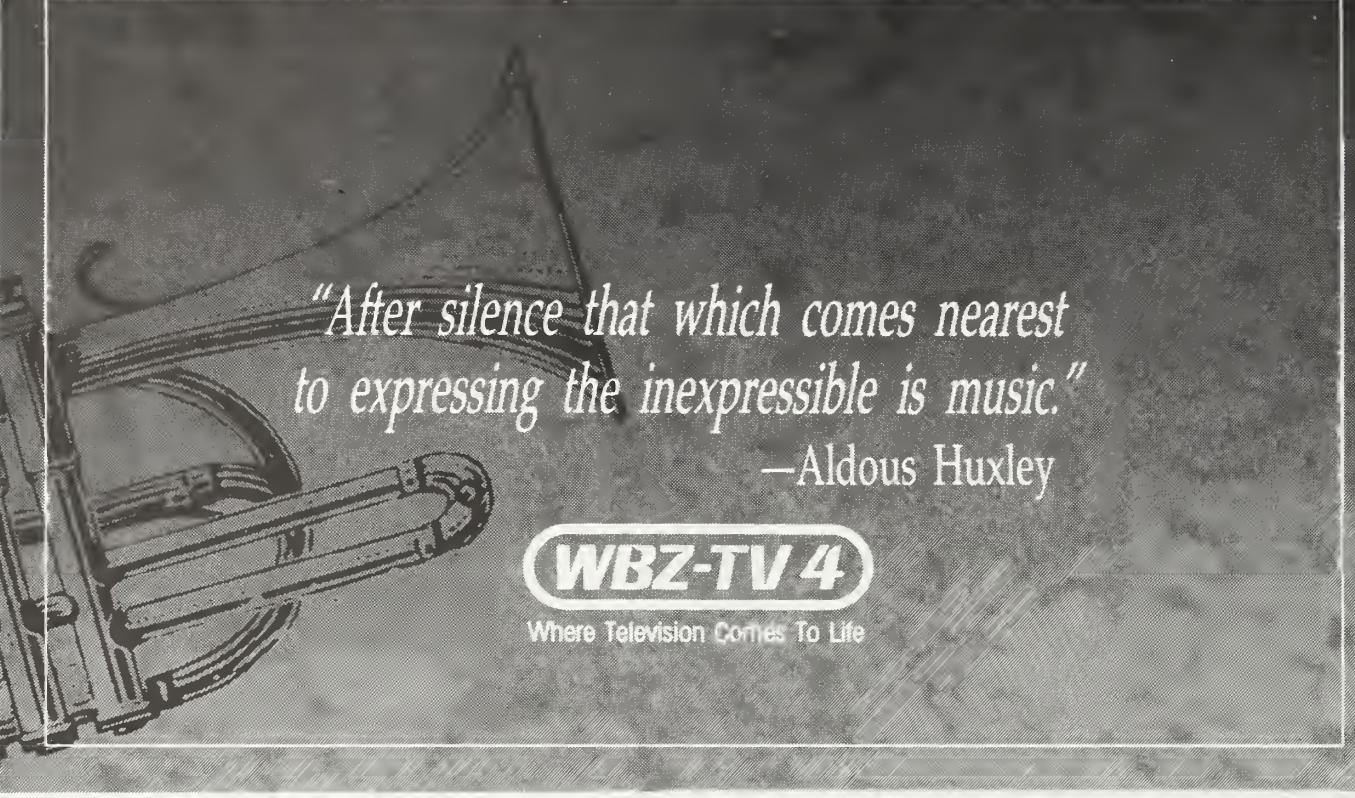


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HARBOR HOUSE *on the island of Nantucket* 1-800-ISLANDS

PIER SIXTY-SIX RESORT & MARINA *in Fort Lauderdale* 1-800-327-3796

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